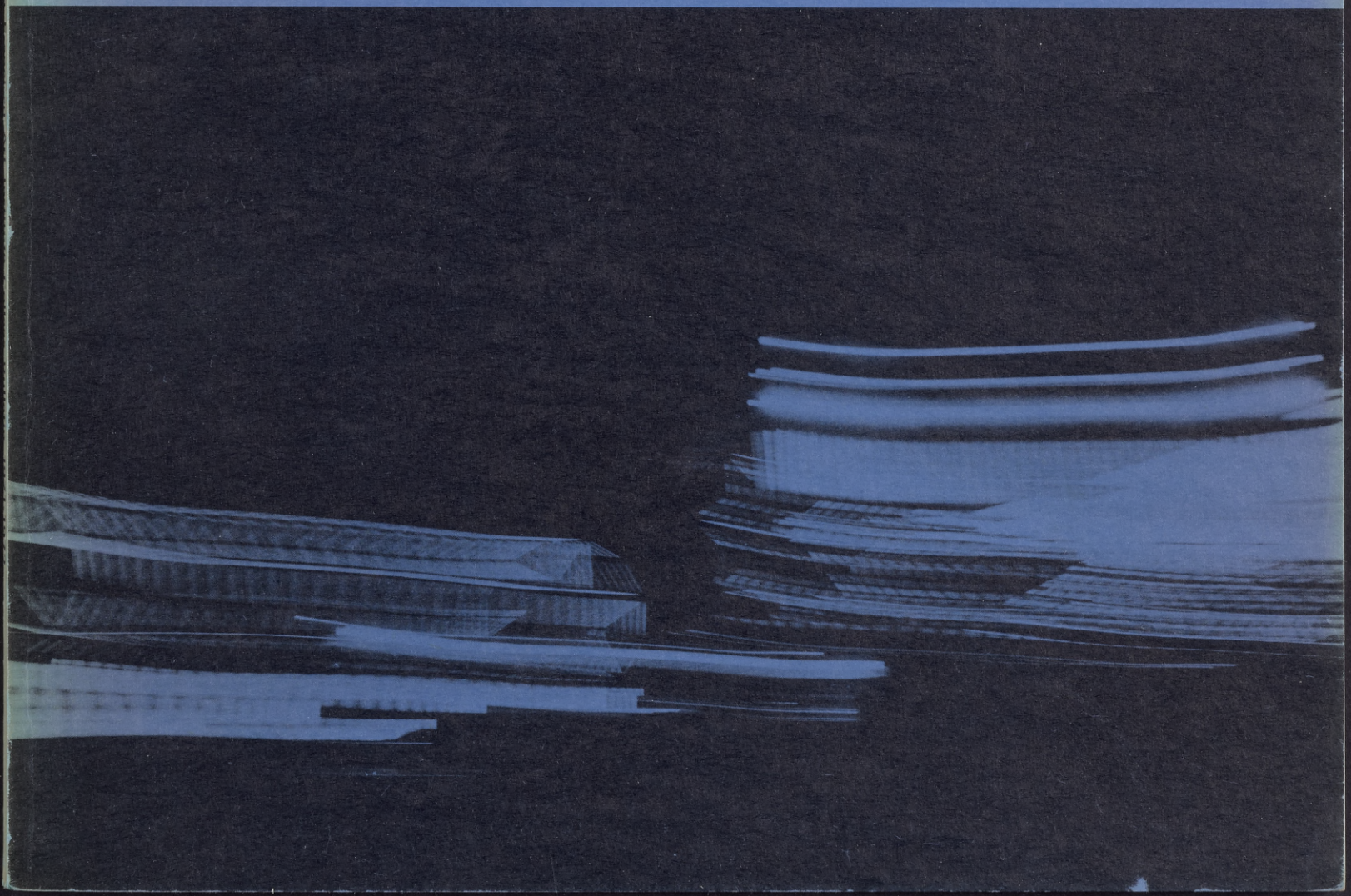
SAN FRANCISCO ART INSTITUTE 1971-1972



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(*) See last page and inside back cover of this catalog.

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COLLEGE OF THE SAN FRANCISCO ART INSTITUTE 1971-72

Offering the Bachelor of Fine Arts and the Master of Fine Arts Degree in filmmaking, painting, photography, printmaking, and sculpture/ceramics

Affiliated with the University of California
Accredited by the Western Association of Schools and Colleges and the National Association of Schools of Art
Founded in 1874

Located at 800 Chestnut Street
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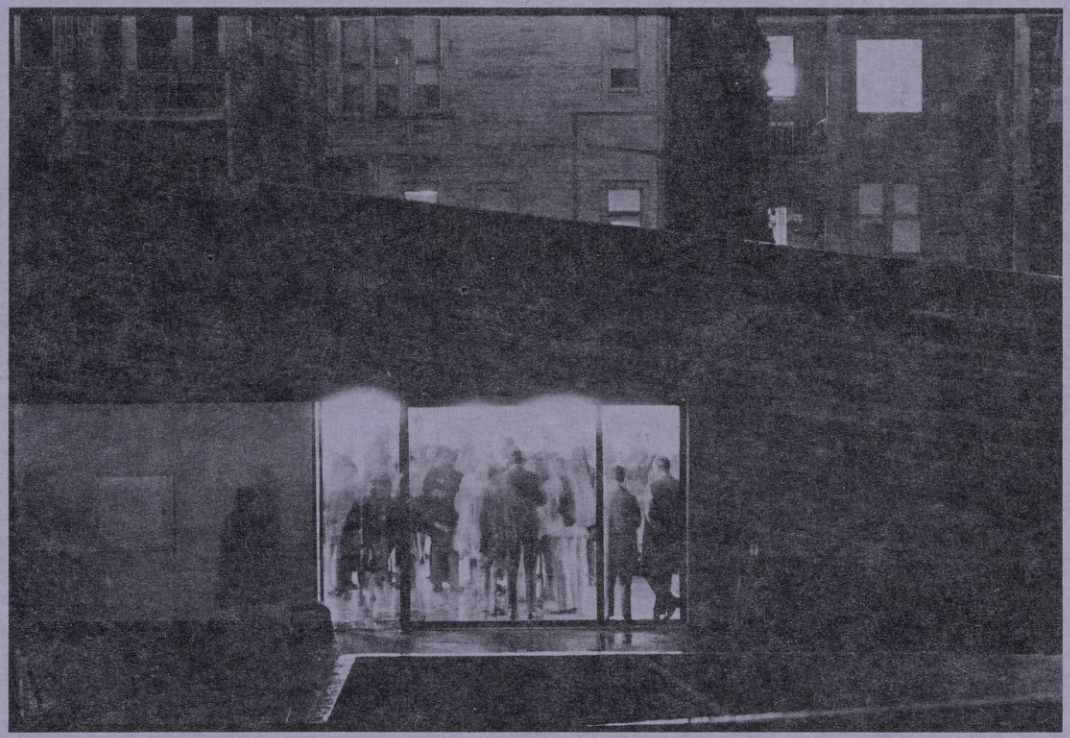

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(1970-71)
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WHAT THE COLLEGE IS

ITS HISTORY

The San Francisco Art Institute was established by a group of artists and writers in 1871 as the San Francisco Art Association with a dual goal of exhibition and education. In 1874 the Association founded a school of art and design which was the nucleus of the present college. After twenty years in rented quarters, the Association was given the turreted Nob Hill mansion of Mark Hopkins, where it maintained its school and gallery as the Mark Hopkins Institute of Art. Later the school was renamed the California School of Fine Arts and in 1926 moved into its present building on Russian Hill. In 1960 the Art Association and the College were combined under one name — the San Francisco Art Institute. In 1969 the Institute opened an addition to the original 1926 building. Designed by Paffard Keatinge Clay, the new facilities double the original studio space, and provide a new gallery, lecture hall, cafeteria, outdoor plaza, and exhibition area.

In each period of its history, the San Francisco Art Institute has been shaped by leading artists of the time. During its first sixty years, Maynard Dixon, William Keith, Arthur Matthews, Gottardo Piazzoni, Diego Rivera, Ralph Stackpole and Maurice Sterne were influential in developing the Institute. After World War II, Clyfford Still, Mark Rothko and David Park taught in the fine arts; Ansel Adams, Edward Weston and Minor White in photography. In recent years, Nathan Oliveira, Richard Diebenkorn, Frank Lobdell, Stanley William Hayter, William Wiley, Robert Hudson and Bruce Nauman as well as other prominent artists have taught at the College. At the present time, with a faculty of over seventy eminent artists and scholars, the College attracts an enrollment of over 900 full and part-time students from throughout the United States and abroad.

ITS PURPOSE

The purpose of the College of the San Francisco Art Institute is to teach art. This purpose requires a definition of teaching method and of subject matter. The method of teaching at the Institute is defined in the very traditional relation of master to student, of the more knowledgeable and experienced artist to the less knowing student. Though the relationship is traditional, it is the source of enormous vitality: the conflict of the known and the unknown, of the tried and the new, of the generations and of the past and future are all played out here. No one wins, but each day the future is born.

The subject matter of teaching at the Institute can be reduced to three aspects: (1) technique, the skills which can be taught; (2) form or visual organization, which can be demonstrated and understood by example from works of the past and the student's own work; and (3) expression, which arises from the student's own experience of life and which the master affects only by the example of his own way of life as an artist. Each teacher and each student finds his own combination of these elements, and out of their endless permutations, stimulated by the variability and need of the individual's unique experience, comes the ceaseless conflict of contemporary art and the spiritual tension which is the life of the school.

So that this life and spiritual tension may be maintained and not perverted, three essentially moral attitudes must be shared by students and faculty. These moral attitudes are the maximum involvement of oneself in the development of art, the full commitment of one's life to the meanings of that art, and the bearing of responsibility for the results of that art on oneself and others.

Art is taught at the Institute by means of the teacher and the student coming together in a course, the planned pieces of time and space wherein their dialogue may take place and the student may develop. Because we believe that knowledge of certain techniques is the basis for the later ones, that understanding of visual order becomes deeper, more subtle and complex with the passage of time, and that the student's life-experience becomes richer and more mature through the knowledge of the lives of other artists and civilizations, the many dialogues between teacher and student are planned as a series of courses — a curriculum. In the curriculum, the humanities courses play a crucial though subordinate role because the present is the last moment of history, and as men of the present we can create with knowledge and power only if we understand the river of time and the space of the world which has been given us as the arena of our achievement.

The entire curriculum of the College is developed, its main points and their sequence and extent laid out, by the Director of the College in consultation with the faculty. The curriculum is in a sense the core of the school, for it is the embodiment of our promise to provide information and experience from which the student may benefit to the extent of his ability and desire. This College Bulletin is the writing down of the curriculum in all its essential details and ramifications; it is the text of our contract with the student. His enrollment here is the acceptance of our promise and the bond of his own: to engage his fullest capacities in the aspiration of art.

ADMISSIONS

UNDERGRADUATE ADMISSION

1. **Who May Enter** Experience has shown that students who enter the College directly from high school are less likely to persist in college due to immaturity, uncertainty of direction, lack of experience with other possible studies, and lack of motivation and self-discipline. Conversely, students who transfer from another college, or who enter following a year or more of work, army, etc., students who choose art as a work after having already experienced other possibilities and are thus both more knowledgeable and mature in their choice, have proven again and again to be ready to undertake the course of study at the College with a high possibility of success. Therefore, the preliminary requirement for entrance for undergraduate students to the Institute is at least one year of life-experience beyond high school graduation. There are certain natural exceptions to this requirement; they are specified in paragraphs 8 and 16 of the ADMISSIONS section of the catalog, and paragraph 2 of Graduate Admissions.

2. **How Qualified Students Apply for Undergraduate Study** Applicants for admission to full-time study (either degree or special) at the College, must file with the Registrar the application in this catalog, including a letter describing at least one year of life-experience beyond high school graduation, including college work, work, travel, military service, or whatever.

3. **Admission Without a High School Diploma** Students without a high school diploma may be admitted if they:

a. Are over twenty-one years of age.

b. Have achieved scores on College Entrance Examinations or on General Education Development tests which indicate ability to do satisfactory college-level work.

4. **Transcripts** The applicants must ask the high school of graduation and each college or university attended to send official and complete transcripts to the Registrar. All transcripts filed with the Registrar become the property of the College and will not be returned to the applicant.

5. **Application Deadline** To qualify for consideration, applications must be completed by April 1 for Fall 1971, and August 1 for Spring 1972. Applications will not be considered unless the applicant has filed his completed application with the application fee, and all transcripts have been received by the Registrar.

6. **How Students are Selected** The personal characteristics of self-reliance, personal motivation and decision are prerequisite to the successful student at the Institute, but no valid or reliable examination for these qualities has ever been devised. Although "talent" may exist and may be essential to the successful student at the Institute, no satisfactory test for it has ever been devised. Furthermore, unless accompanied by self-reliance and personal motivation, talent never produced any art. Thus, there are no practical, reliable, valid tests for the personal qualities needed for success at the Institute; no test, that is, which can be reasonably required of applicants. Therefore, the primary selection of applicants for admission to the College is not made on qualitative grounds.

a. There will be an initial, Preview Selection by the Admissions Committee made upon the basis of information contained in the application and transcripts.

b. The Basic Selection among all applicants will be made on a mathematically random basis until all openings are filled, and the applicants have been notified of their acceptance or rejection. The option of appeal for those rejected in the Basic Selection is provided for any applicant who may feel that he has a special contribution to make to, or a special need for, the life of the school.

c. The Option of Appeal provides a subsequent opportunity to request admission for those who do not qualify under the regular provisions (see ADMISSIONS, paragraph 1 above), or who have been rejected in the basic selection. These applicants may request a personal interview and/or present their portfolios to the Admissions Committee for special consideration.

The Admissions Committee will meet for one week in early July and mid-November to interview applicants and/or to review portfolios. Contact the Registrar for further details (see Academic Calendar for dates).

The Admissions Committee will consist of one faculty member and one student from each studio department of the College.

d. Students who were not selected in the random selection, and who may not wish to appeal, will be given the opportunity within 30 days after the date of their original notification of rejection to reapply for the semester following the semester for which they originally applied. Students who reapply under such circumstances will be given preferential consideration.

e. A student who is admitted to the College for a given semester, but who does not register, will have his admission canceled. It will be necessary, in such cases, to reapply for admission to the College if the student wishes to enter at a later date.

7. **The Probationary Year** Although it may be impossible reliably to predict motivation, talent and achievement before a prospective student enters the College, his work during the first year gives some strong basis for predicting

the likelihood of his satisfactory progress in later years. Therefore, each new student, both beginning and transfer, will be subject to review by his faculty when deemed necessary before being permitted to enroll for his second year of study at the College.

8. **A Full-Time student enrolling for 4 courses or more** follows the above stated application procedure.

9. **A Part-Time student enrolling for 2 or 3 courses** must follow the full-time undergraduate application procedure including the filing of transcripts.

10. **A Part-Time student enrolling for less than 2 courses** does not make formal application for admission nor pay an application fee. Please see Calendar for registration dates for part-time students taking less than 2 courses.

11. **An Audit student** may enroll at any time for the full semester or any part thereof. Tuition is pro-rated accordingly. Auditors must be over 18 years of age. Auditors need not file transcripts nor make application for admission.

12. **Registration Priority** Registration priority for enrollment in all classes is given to full-time degree or special students, part-time credit students enrolling for more than 2 courses, part-time credit students enrolling for less than 2 courses, and auditors, in that order.

13. **Requirements for admission** are subject to change as conditions demand.

14. **Foreign Students** Applicants must meet the same standards required of domestic applicants.

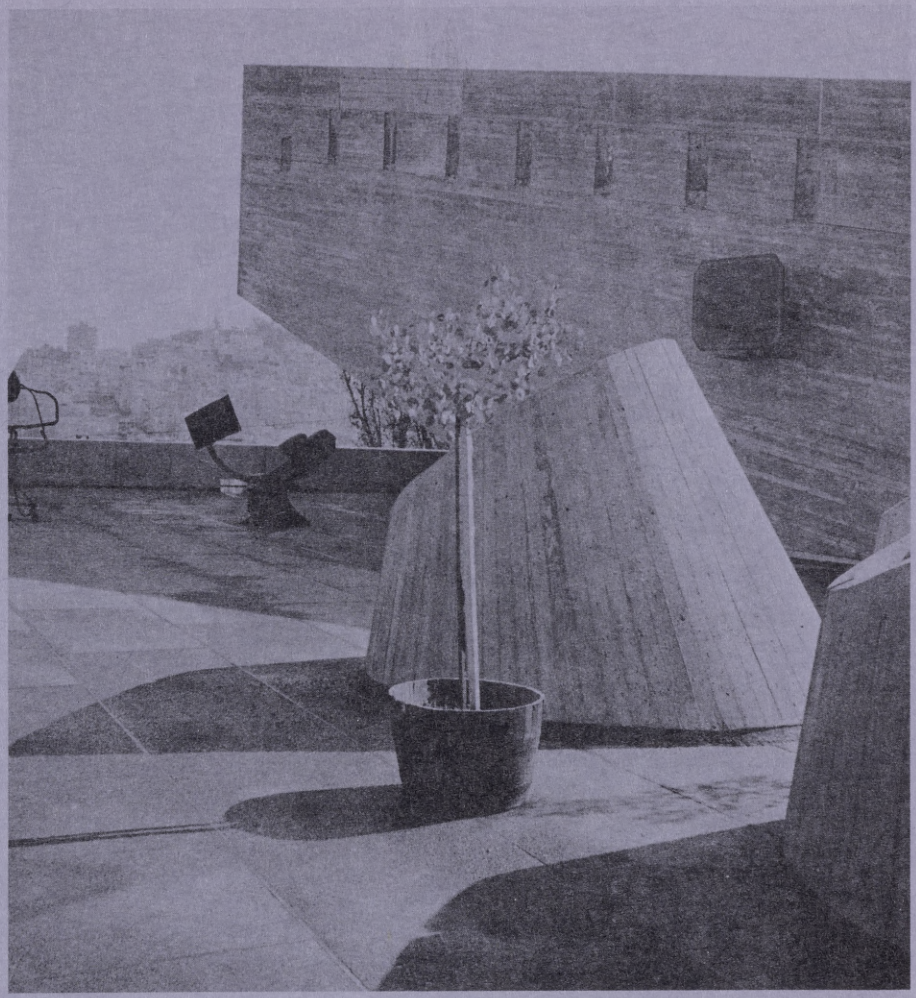
15. **Foreign Students** The College is approved by the Immigration and Naturalization Service as a place of study for non-immigrant foreign students (File Number S.F.R. 214 632, April 1954). Foreign students seeking admission to the College must observe the following regulations:

a. Applications for enrollment must follow the provisions for admission to full-time study.

b. The applicant must prove adequate financing for the proposed period of study.

c. The applicant must take the English Proficiency Examination. Information is available from United States Embassies.

d. The applicant must secure a sponsor who is a United States citizen and must comply with all other government regulations of his home country and of the United States.



4. **All applicants will be reviewed** by the graduate program committee in the field for which they apply.

ADMISSIONS
(continued)

5. **Admission Without the MFA Degree as an Objective** Individuals of superior promise who wish to do special advanced work without commitment to the full program, may also be considered for admission.

6. **Application Requirements** The applicant must submit the following to the Registrar for presentation to the Graduate Program Committee for his proposed major on or before the Application Deadline stated in the Academic Calendar:

a. Completed application form (see pages 29, 30, 31 & 32, also obtainable from the Registrar).

b. Transcripts of all undergraduate and graduate study (these should be sent directly from the institutions attended).

c. Examples of work: (to be received only within the 10 days before close of applications).

All portfolios, crates, etc. that are not delivered by hand, must be accompanied by a $15.00 handling fee, or they will not be returned.

Non-liability: Every reasonable care will be taken in handling the work submitted, but no responsibility is assumed for loss or damage for any cause, either in transit or while at the College for reviewing. Students desiring to insure their own work must make their own arrangements, as no insurance will be carried by SFAI. Works will be insured during shipment on return to the applicant.

Applicants in painting/sculpture: Six examples of work in the major field, and a representation of drawings. Slides will not be accepted. Work submitted must have been completed within the 18 months immediately preceding application. The approximate date of completion must be indicated on each work; an inventory list must accompany the examples.

Applicants in printmaking: Ten or more examples of work in the major field, and a representation of drawings. Slides will not be accepted. Work submitted must have been completed within the 18 months immediately preceding application. The approximate date of completion must be indicated on each work; an inventory list must accompany the examples.

Applicants in photography/filmmaking: The portfolio should embody what the applicant feels is a substantial representation of his work.

16. **Veterans** The College of the San Francisco Art Institute is approved for study under Public Laws 634, 894, and the new G.I. Bill, Public Law 90-77; and is also approved by the California Department of Veterans Affairs.

Veterans enrolling under California state law must supply evidence of authority before registration.

Veterans enrolling under Public Laws 16, 634, 894 and 89-358 must present their certificates of eligibility at registration time. Those transferring from another school must file their "change of place of training" form with the V.A. before registration.

Undergraduate students carrying at least 4 courses a semester for credit and graduate students carrying at least 3 courses a semester for credit are considered by the Veterans Administration to be on full-time status and receive their allowances on that basis.

17. **Evening and Saturday School** The College offers evening and Saturday day classes in the fine arts for beginning, intermediate and advanced students. A bulletin of all evening and Saturday classes may be obtained from the Registrar.

18. **Summer Session** The College offers two five-week summer sessions. A bulletin of these classes and additional information may be obtained from the Registrar.

GRADUATE ADMISSION

1. **Standards of Admission** Standards of admission are set by the Graduate Committee in the applicant's major. Holders of a bachelors degree who have a cumulative grade point average of 3.0 (B) or better are academically qualified for admission to the program. However, academic qualification is secondary to the quality of creative work.

2. **Admission with a BFA from the College of the San Francisco Art Institute** Students may apply for admission to the program during their final semester of undergraduate work unless other requirements have been established by the respective departments.

3. **Transfer students from other institutions, or applicants without undergraduate degrees,** must enroll for at least one semester of full-time undergraduate work as a special student. They may apply during the course of this semester. (This requirement may be waived as deemed appropriate by the Graduate Program Chairman in the applicant's field and is so waived in photography.) Applicants who are accepted without a previous undergraduate degree may be subject to additional undergraduate requirements as determined by the Graduate Program Chairman, the Dean of Students and the Director of the College. These requirements may be fulfilled concurrently with graduate work for the degree.

CURRICULUM

The BFA and MFA degree from the College is a symbol of a certain degree of knowledge, experience and achievement on the part of the student in his chosen field of the fine arts. Although it is "only a piece of paper," it is the piece of paper which signifies levels of proficiency and aspiration in art that are among the highest in the contemporary world -- it means that, without especial regard to fashion, the student has proven himself capable of creating artistically significant objects, emblematic of both his own life and the life of man.

The purpose of the curriculum is to assist the student in reaching the established level of achievement represented by the degree. In recognition of the fact that artists have reached high art in many ways, both established and unorthodox, the degree curricula at the Institute provide varied ways of achieving the degree. There are three BFA plans, any of which may be followed in any of the undergraduate departments (see CURRICULUM, paragraphs 13-16, below); and, although there is only one MFA plan, at least one third of the student's work in it consists of entirely independent, self-directed work away from the Institute (see CURRICULUM, paragraphs 22-25, below).

The Institute recognizes that the pursuit of academic degrees is not necessarily parallel to the pursuit of artistic growth, and that the student may wish to participate in the life of the college without regard to the seeking of a degree. For this reason, non-degree students planning to carry 2 or more courses of work are given the same registration privileges as full-time students (see ADMISSIONS, especially paragraphs 6 and 9).

BACHELOR OF FINE ARTS DEGREE

What the BFA Degree Program Is:

1. **Majors** The College offers four-year degree programs with majors in filmmaking, painting, photography, printmaking and sculpture/ceramics. A student may elect to add a teacher orientation program preparing him for graduate work leading to the General Secondary Credential.

2. **The BFA degree program** consists of a pattern of undergraduate courses divided approximately one-third or more in the student's major, one-third or less in studio electives, and one-third in the humanities. The pattern of courses in the major is determined by the department faculty, and is described in this catalog. A full-time load normally consists of three studio courses, plus 1 course in the humanities, for a total of 4 courses.

3. **At the time of application,** and thereafter at the time of registration, degree students declare their major field of interest. For entering students, the Registrar prepares a program of courses patterned according to the curriculum for the declared major field of interest as outlined by the department faculty and listed in this catalog. Continuing students choose their own courses in relation to the curriculum listed in the catalog.

4. **The Studio Courses** The life of the studio is basic to the life of the College. All of the procedures, regulations, accomplishments and hopes of the College have their roots in the studio. The studio is a place of artistic work, and so the student's academic life is planned around the needs of that work. The length of class periods (all morning, afternoon or evening), their frequency (at least twice each week), their continuity and flexibility (to be as much as possible at the disposition of the student in fulfillment of his felt needs), are all designed to simplify, clarify, and individualize the studio experience.

5. **Each studio** course meets two periods per week for full academic credit of "one course". At least half of this time will be "instruction period," with the faculty member present; other scheduled meetings will be "studio periods" for the independent work that is part of the ongoing activity of the artist. The regular, full-time degree course provides for three studio courses each semester (two courses in the major, one elective either outside the major or added to it). Insofar as possible, all studio courses of a given level are scheduled so that they are followed by another course of the same level in the same studio, so that a student may plan his schedule to work all day in the same place.

6. **The Honors Program** Because the life of the studio is central to the life of the College, and because for advanced students that life is best lived at its own pace and concentration, an Honors Program is provided for outstanding advanced students. The Honors Program consists of (a) a double course undertaken with a special faculty advisor; (b) one elective course; and (c) the regular Humanities course.

7. **Honors Program** students are selected from among the entire group of students in each department who are qualified for advanced studio work. Selection is made by the entire department faculty. The number of Honors Program students is determined by the amount of Honors Program studio space available and by the department faculty of the student's major.

8. **A Semester of Independent Study for Undergraduates** Outstanding upper-division students may propose a special project of a semester's length to be carried out in the form of independent

CURRICULUM
(continued)

study away from the school. Such projects will be subject to the approval of the Dean of Students, the faculty of the student's major department, and the Director of the College. Credit for such projects will be awarded to the extent deemed appropriate by the student's major department faculty on conclusion of the project and presentation of its results to the faculty. Such credit will not exceed 3 studio courses.

9. **The Humanities Program** Enrollment in the Humanities program is required of all students in the BFA program. The humanities curriculum is an integrated four-year course of studies. It concerns itself with the history of mankind, approaching that history through comparative study of the forms, the processes and the achievements of civilization from pre-history to the present. The program includes studies in mythology and religion, history and political science, philosophy, literature, art history, the natural and social sciences. The program may not be taken as a major. The usual pattern of study provides for two lectures and a study group each week.

10. **The Humanities Requirements for Entering Students** All entering students with less than 4 courses of previous academic work, are required to take Humanities IA. This course consists of a series of lectures and study groups aimed at developing the tools of cultural analysis through study of various aspects of the phenomenon of communication as it operates in both nature and man. Major areas of investigation include the Physical World, the Brain, Language, Non-Verbal Communication and Contemporary Problems in Communication. This series of essentially humanistic studies is preceded by a weekly studio-oriented seminar led by a member of the studio faculty with the goal of integrating the student into the varied possibilities of the art life of the College, and of conveying to the student an understanding of his own work as a communication tool.

11. **The Humanities Program for Continuing Students** Continuing students may take the Humanities courses in any order dictated by the development of their own interests, with the exception of Humanities IV which is reserved for students with 6 or more courses of Humanities credit.

12. **Studio Seminars** Intermediate and Advanced students may elect a studio seminar offered by the Interdepartmental Program instead of the studio elective course as part of the regular, undergraduate degree curriculum.

13. **Requirements for the Bachelor of Fine Arts Degree** A student who wishes to qualify for the BFA degree must complete his final year at the College as a full-time student with a minimum of 8 courses, he must file a Petition for Graduation with the Dean of Students at the beginning of his final semester at the College, and he must satisfy the requirements as outlined in one of the following three plans.

14. **Plan 1** The student must satisfactorily complete the recommended four-year curriculum in his major field. This curriculum will consist of 32 courses and may be found on the pages relating to the department of his intended major.

15. **Plan 2** The student who will have satisfactorily completed four years of a given major, and who wishes to change his major, may petition for the BFA degree in a different major during the final semester of his fourth year. However, he must have at least 10 courses in the major for which he plans to petition for the degree. Approval of his petition will be dependent on a departmental review of his work in order to consider waiving any studio courses which he may lack in that department.

16. **Plan 3** (a) Students who are presently enrolled in the second semester of their third year or any subsequent semester, who will have fulfilled the first three years of the regular degree curriculum of the major in which they wish to petition for the degree, and who believe that they have reached the level of proficiency which their major department requires for the degree, may secure from the Dean of Students a petition for early granting of the BFA.

(b) On receipt of a completed petition the Dean of Students will review the student's transcript, confirming or denying the fulfillment of the first three years' requirements. Petitions of those students who have fulfilled the requirements will be referred to the appropriate Department Chairman for scheduling of a review of the student's work.

(c) Each Department Chairman will convene a "Departmental Review Committee" at a convenient time early in the last month of each semester. All faculty members of the department will be invited to participate in the committee; at least half the faculty must be present in order to constitute a quorum.

(d) The student whose transcript qualifies him for review will present his work to the committee; he will be present or not as the committee members may desire to discuss the work with him or among themselves.
Affirmation by a majority of those present will be necessary for the award of the degree.

(e) Students who fail the review may petition for review in any subsequent semester.

TRANSFER STUDENTS

17. **Transfer Units** Transfer units from accredited institutions of higher learning will be credited toward the undergraduate degree insofar as courses and con-

tent relate to the BFA degree curriculum. Only courses passed or grades of "C" or higher will be accepted. Evaluation of transfer units from non-accredited institutions of learning will be provided on a tentative basis only; final credit will be determined on the basis of a faculty review after the student completes at least one semester at the College. Veterans may receive credit for certain specialized courses taken during military training when such credit does not duplicate previously obtained college credit, and if the content and quality of the work done are satisfactory. Those who have completed courses in the Armed Forces Institute should have transcripts of credit sent to the Registrar for evaluation.

18. **Enrollment** Transfer students will be assigned appropriate studio courses following evaluation of their transcripts. They must complete at least 4 of the required courses in their majors at the San Francisco Art Institute. Transfer students may not petition for the BFA degree under Plan 3 above unless they are in their third or later semester of full-time study at the Institute.

19. **English Classification Test** Entering students without college transfer credits for English Composition are required to take an English classification test.

20. **Humanities Requirements** Transfer students from accredited institutions of higher learning will be required to take at least two semesters of Humanities. This requirement will be waived for students already holding a BA degree in the humanities.

MASTER OF FINE ARTS DEGREE

What The MFA Degree Is

1. **The Master of Fine Arts Program** is open to individuals of superior capability and exceptional promise in painting, sculpture/ceramics, printmaking, photography, or filmmaking. The period of graduate study should serve as a transition from the undergraduate apprenticeship to the individual's emergence as a fully independent artist. Students are selected for the graduate program mainly on the basis of work in which an artistic individuality is already evident, and which shows a level of development beyond the need of classroom aid or encouragement (see Graduate Admissions, paragraphs 1 - 6). Students are expected to be capable of prolonged and concentrated effort, guided largely by goals and principles which they have already set for themselves. The masters' program is mainly concerned with providing such individuals with the opportunity and encouragement for the further development of their work.

2. **First Semester** Upon acceptance into the program, the student will meet with the Chairman of his major to plan a semester of entirely independent work away from the College. The student will be counted as a full-time graduate student during this semester and will have all the privileges and responsibilities of a full-time student. His independent work may consist of working alone, travel, apprenticeship to an artist in another city, etc., limited only by the imagination and resources of the student and the approval of the Graduate Program Chairman. The student will enter the regular graduate program outlined in paragraph 3 below at the beginning of his second semester. At this time, he will present to his graduate program faculty the results of his first semester of work, and credit for it up to 3 studio courses will be given as deemed appropriate by the committee. Students whose work is not deemed worthy of 3 courses of credit may be dropped from the program at this time. This special semester of independent study may be undertaken at the second or third semester instead of the first in the graduate program as desired by the student and confirmed by the Graduate Program Chairman.

3. **Second and Third Semesters** The program for the second and third semesters consists of a weekly criticism seminar in the student's major field, for which attendance is required. Credit is 1 course per seminar. The student is also expected to fulfill a full-time graduate load of independent studio work under an advisor in his studio field for 2 courses of academic credit per semester.

4. **Thus, the graduate program** consists of 3 courses of graduate work per semester for three semesters for a total of 9 graduate courses.

5. **Requirements for the MFA Degree**

(a) Independent Study: One semester of independent study, 3 courses.

(b) Courses: 2 Studio Seminar courses plus independent study with graduate advisor, 4 courses.

(c) Review: Students who are in their second semester of graduate seminars and who expect to receive credit for work then in progress, must request a review of their work by the graduate program faculty in their major. If the graduate program faculty in the student's major deems the work to be of the necessary quality and quantity for a one-man exhibition, it will signify its approval for the degree.

Students who pass the courses but fail the review may re-apply for review near the end of each of the two following semesters.

Students who fail the review for three semesters will be dropped from the program.

6. Graduate students are required to register at the College at the beginning of each semester so long as any part of the degree requirement is in process of fulfillment.

GENERAL ACADEMIC INFORMATION

1. **The Academic Year** includes two fifteen-week semesters and two five-week summer sessions. The normal academic load for undergraduate students is 4 courses per semester divided among three studio courses and one humanities course. Students may elect an additional half course in a semester but may not normally register for more than 4 and one-half courses. The normal graduate load is 3 courses per semester.

2. **Course credit** Full courses are equivalent to 4 semester-hours credit each; half courses to 2 semester-hours credit; and double courses to 8 semester-hours credit. A credit hour is based on the following amount of work done each week of the semester: (a) One lecture hour plus two hours of assigned outside work, or (b) three hours of studio work, or (c) three hours of required outside work done by special arrangement with the department. Certain studios in each subject are open on a workshop basis, other than class period.

3. **Grades** Final grades will be issued to students following the end of each semester or summer session. The following grading system is used: Honors, Pass, No Credit, Withdrawal. Honors is the equivalent of A plus; Pass is the equivalent of letter grades from A through C minus; No credit is the equivalent of D plus through F. If incomplete work is not made up within the first six weeks of the following semester, a grade of No Credit is given.

4. **Academic Probation and Dismissal** Each new student, both beginning and transfer, will be subject to review by his faculty when deemed necessary before being permitted to enroll for his second year of study at the College. All students must receive credit for a minimum of one-half of all courses attempted each semester or be placed on scholastic probation. Students who do not receive credit for a minimum of one-half of all courses attempted during two consecutive semesters will be dismissed.

5. **Class Size** Control is maintained over class size in order to ensure maximum educational effectiveness. Functional class sizes are established for each course, dependent upon the studio size, equipment, and number of contact hours with the faculty.

6. **Courses numbered I** are primarily beginning courses, II are intermediate, III and IV are advanced. Honors courses and independent study are numbered 198 and 199 respectively. Graduate courses are numbered from 200.

7. **The College** reserves the right to withdraw or change any course listed, to change instructors, to amend degree requirements, and to modify or establish any fee as may be required.

8. **Credit by Examination** A currently enrolled student may receive a waiver for an undergraduate subject or subjects in which he is especially well-qualified by experience or private instruction, but such course exemption does not apply toward course credit requirements for the Bachelor of Fine Arts degree. Petition for examination may be made through the Dean's office.

9. **Attendance** is the student's responsibility and will be a factor in the determination of final grades. The student is expected to inform his instructors of the reasons for absence and to arrange to make up assignments. Each student also is responsible for completing all courses for which he is enrolled, with the exception of those which are dropped officially.

10. **Change of Major** Students desiring to change majors must do so officially with the Registrar. Graduate students must consult their Graduate Program Chairman.

11. **Change of Program and Withdrawal** A student may not exchange one course for another, drop a course or make any other change in his program without first consulting an advisor and following established procedures. Courses may not be added or changed after the second week of the semester. Audit students may not apply for a change to credit status after the end of the second week of the semester.

12. **Withdrawal from a Class** A student may drop a course without penalty at any time during the semester. However, after the first four weeks of the semester, the student who wishes to drop a course must receive special permission from the Dean.

13. **Withdrawal from the College** A student contemplating withdrawal from the College because of personal or academic problems should first consult the Dean of Students. Withdrawal is not official until all established procedures have been completed with the Dean of Students, the Registrar and the Cashier.

14. **Leave of Absence** A student planning to discontinue his studies at the College for a temporary period must make a written request to the Dean of Students for a Leave of Absence.

15. **Dismissal** A student may be dismissed for academic failure or for any other reason considered sufficient and in the best interests of the student body and the College. A dismissed student may petition the Dean of Students for readmission.

16. **Library** The Institute's Anne Bremer Memorial Library contains over 18,000 books, half of which are devoted to the fine arts, half to the humanities

and the sciences. The library also has a collection of reproductions, slides and periodicals on art and general subjects.

17. **Supplies** Supplies and text books may be purchased at substantial savings from the College store.

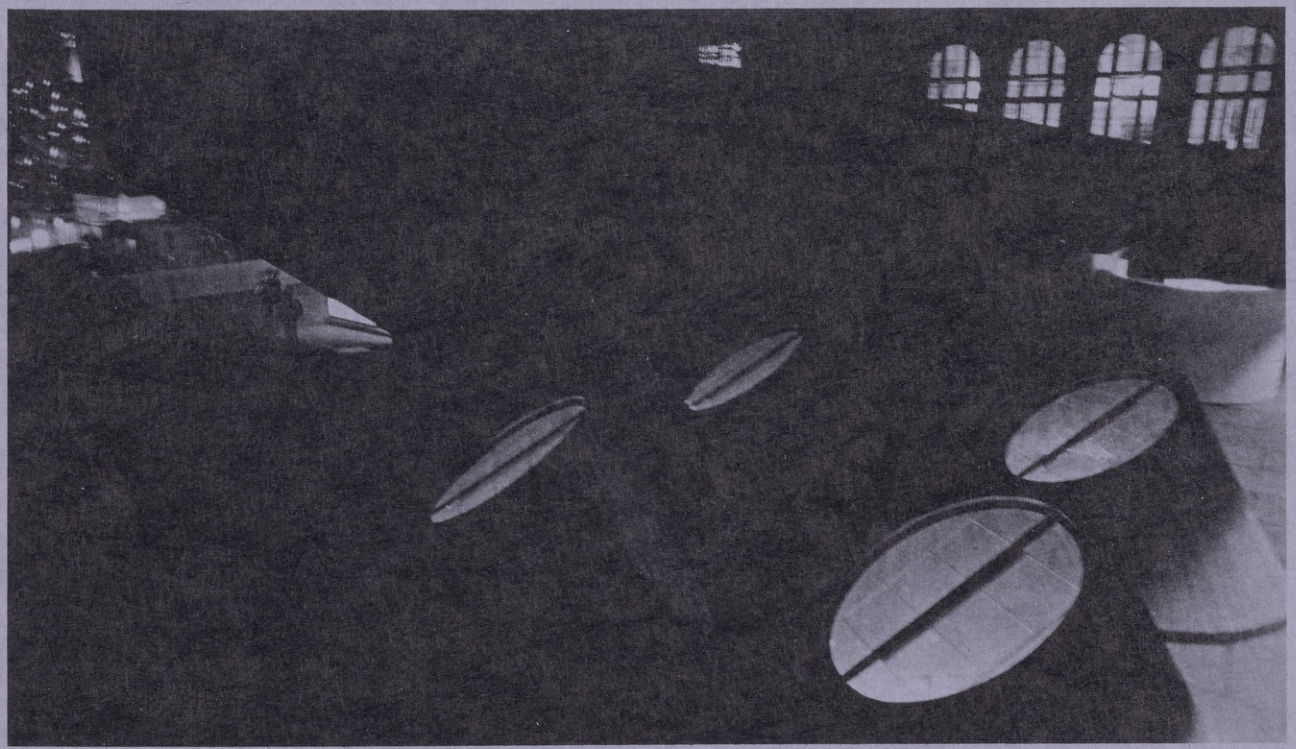
18. **Lockers** Lockers are provided free of charge. All locker contents and student work must be removed by the last day of studio classes, any remaining will be destroyed. The Institute exercises reasonable care to protect all student property; however, it does not assume responsibility for loss or damage to student work, locker contents or other personal property.

19. **Cafeteria and Housing** There is a cafeteria on campus. The College has no dormitories.

20. **Health Services** A student accident and health policy is available with benefits payable up to $1,000.00. The cost is $30.00 per year and brochures and enrollment cards will be mailed out to each student. Thereafter enrollment cards will be available from the Administrative Secretary. Full-time students may also participate in the Kaiser Foundation Hospital Plan. Students who wish to do so must register for the plan by October 25th of the fall semester and March 7th for the spring semester. The fee schedule for the Kaiser Foundation Hospital Plan may be obtained from the Administrative Secretary.

21. **Student Employment** Students interested in employment should contact the Financial Aid Officer following formal registration.

22. **Student Exhibitions** The College maintains a student exhibition gallery. In addition, the College presents a large exhibition of student work following Commencement each year, as well as occasional exhibitions at other institutions. The College reserves the privilege of temporarily retaining student work for exhibition, and also reserves the right to reproduce and publish such work. Work so obtained may not be removed by the student without proper authorization.



FINANCIAL INFORMATION

The College of the San Francisco Art Institute is an independent art school. Although it is affiliated with the University of California through a deed of trust placed upon the real property of the Institute in the original bequest of the Mark Hopkins property in 1893, it receives no state or other public assistance for its educational program. As an institution centered upon the teaching and creation of the fine arts, the College has a unique position among art schools in America: almost alone among these schools, its purpose is to assist the student in transcending a literal, material function in society so that he may reach some spiritual, personally expressive mode of life and art. This choice of a field of education without direct, commonly accepted economic benefits to the society at large means that the educational work of the College must be largely self-supporting. The Institute welcomes gifts, grants and bequests; it receives continuing support from patrons, alumni and parents of students through a membership program; it has a small endowment for the underwriting of scholarships, library acquisitions and general operations; but the major portion of its income, and thus the underwriting of its expenses, comes from student tuition fees.

TUITION AND FEES

1. **Application Fee--$15** This fee must accompany all applications for the Bachelor of Fine Arts or Master of Fine Arts programs, and all students intending to carry 2 or more courses. It does not apply to tuition and is not refundable.

2. **If application requires** the shipping of a portfolio by mail, a $15.00 handling fee must accompany the portfolio, or it will not be returned.

3. **Tuition Deposit--$100** Entering students must submit $100 tuition deposit upon being notified of their acceptance. This deposit is non-refundable and applicable only for the semester the student makes application. Continuing and re-entering students must make the non-refundable deposit of $100 prior to registration each semester. The deposit is applicable only for that semester. Students carrying fewer than 2 courses do not make the tuition deposit. Students must complete their registration, including payment of tuition in full, on or before the appropriate registration day as shown on the Academic Calendar.

4. **Late Registration Fee - $10.00** Charged to students registering for credit after the close of registration.

5. **Tuition** Tuition fees must be paid in full at time of registration each semester. Checks and drafts are to be drawn to the order of the San Francisco Art Institute.

6. **Tuition Fee Schedule**
$200.00 per course per semester
Undergraduate full-time $770.00* per semester (Four courses)
Graduate full-time $620.00 per semester (Three courses)
Independent Study Semester Registration Fee $100.00
***All tuition charges $600.00 and above include, according to the adopted policy of the Board of Trustees, $10 to a general scholarship fund and $10 to be added to the Institute's Endowment Fund.**

7. **Deferred Payment of Tuition** For those who prefer monthly tuition payments, deferred payment plans on a contract basis are available through Tuition Plan, Inc., an independent business concern, which requires a minimum contract of $600 per academic year. Complete information will be mailed to accepted applicants and may also be obtained from the Cashier at the Institute.

8. **Change of Program Fee--$5.00** Charged for each program change after the close of registration.

9. **Transcript Fee--$2.00** One transcript of academic record is issued without charge. Fee must accompany subsequent transcript request.

10. **Personal Checks Returned Unpaid--$3.00**

11. **Withdrawals and Refunds** Students are responsible for entire tuition and fees incurred. Refunds may be made on tuition only, not including any fees or surcharges, and will not be authorized unless notice of withdrawal from a class or the College is filed in writing with the Registrar. Refunds, when applicable, are based on entire tuition and will be allowed according to the following schedule:

First week of semester -- 80%
Second week of semester -- 60%
Third week of semester -- 40%
Fourth week of semester -- 20%
Fifth week of semester -- no refund.

Refunds will not be made after the fourth week of the semester, nor will they be made to students who are dismissed from the College. Any money owing the Institute is due on the day of withdrawal from the College.

12. **Unpaid Accounts** All unpaid accounts will be charged 1% per month from the date the account becomes delinquent. The 1% charge per month on the unpaid balance is equivalent to about 12% per annum. The Registrar will not release grade reports, transcripts, degrees or certificates for any student whose account has not been paid in full, nor may a student whose account is delinquent register for subsequent semesters.

13. **Veterans** are responsible for clearing all details with the V.A. before and during their enrollment at the College. Tuition fees must be paid in full at time of registration each semester. Veterans are responsible for signing VA forms for subsistence and allowances at the end of each semester. Filing dates may be obtained from the Registrar. Failure to comply with these regulations may delay receipt of benefits. All questions regarding monthly payments, transfers, change of status, etc., are handled directly by the local V.A. office at 49 Fourth Street, San Francisco.

FINANCIAL AID

Scholarships totaling $55,000 will be offered by the College of the San Francisco Art Institute for the 1971/72 Academic Year.

Tuition Waivers Up to sixty full-time tuition waivers totaling $45,000 will be offered to minority students for the 1971/72 academic year.

ELIGIBILITY

Scholarships are available to continuing students only. They are awarded annually in April. Each applicant will be reviewed by the Scholarship Committee in his major department which will make awards on the basis of outstanding promise and need. Tuition waivers are available to entering students. They may be renewed each semester until the time of graduation. Each applicant will be interviewed by the Minority Studies Committee, which will make awards on the basis of outstanding promise and need. The committee will review a representative sample of work (portfolio) and will review the applicant's financial needs. See Academic Calendar for interview dates.

Only undergraduates planning to carry a minimum of 4 courses and graduate students carrying 3 or more courses will be considered for scholarships or tuition waivers.

The College reserves the right to make changes in the specific amounts of individual awards under special circumstances, to review student performance at the end of the Fall semester before continuing an award for the Spring semester, and to award only a part or none of the funds shown should the quality of work submitted be insufficient. Scholarship awards and tuition waivers do not include the two $10.00 surcharges for which all students carrying 3 or more courses are responsible (see Tuition and Fees, paragraph 6).

Agnes Brandenstein Memorial Scholarship Awarded for advanced study in ceramics; applicants must have had previous training or work in ceramics.

Ellen Hart Bransten Memorial Scholarship Full-tuition for a continuing fourth-year student of exceptional promise in painting or printmaking.

Ron Davis Scholarship Tuition and supplies for a continuing painting student.

Hector Escobosa Scholarship Full-tuition granted to one upper-division student in painting.

Sine Hahn Scholarship Fund Full-tuition granted for study in oil painting.

Edward Wilson Coles Art Scholarship Fund Full-tuition granted for one student in painting or sculpture.

Six General Scholarships Offered in memory of Anne Bremer, Aline D. Gunst, Adelaide Lewis, James O. Phelan, Abraham Rosenberg, and Virgil Williams.

Graduate Scholarships A limited number of graduate scholarships will be awarded by the graduate program faculty in the student's major. Graduate students must see the Financial Aid Officer immediately after their acceptance into the graduate program in order to apply for scholarship assistance.

Studio Assistantships in sculpture, photography, filmmaking and printmaking. A studio assistant program has been established so the graduate students may work directly for their department, assisting in maintaining all aspects of the studio and helping students in the use of the facilities. A studio assistant is normally responsible for a full half day, five days per week. His stipend is $500 per semester. Studio assistants are assigned to their position by the chairman of the graduate program in their major field in consultation with the undergraduate chairman.

Other Financial Aids The College offers additional assistance to students through its participation in the Federal Guaranteed Loan Program, the United States Aid Fund and the Federal Educational Opportunity Grants Program. The College also offers a limited number of paid part-time jobs to registered students under the College's own program as well as the Federal College Work-Study Program.

Scholarship Applications for Continuing Students Applications for 1971/72 scholarships must be received by April 9, 1971; applications for the 1972/73 year must be received by March 31, 1972.

FILMMAKING

Individual artists have been using the motion picture medium as a personal creative tool since the earliest development of the movies, usually with little recognition or appreciation. Today there is an explosion of artists whose canvas is a reflective surface and whose pigments are pure light. Every large metropolitan area in the U.S. has scores of artists who choose the most powerful vehicle for the communication of ideas ever developed . . . the motion picture. The Bay Area has hundreds of film-artists. A decade ago, most of the same people would have been painters or sculptors or writers. Today they paint, write and sculpt with light and sound.

The San Francisco Art Institute provides the unique function of a free atmosphere to aid individuals to tap fully their creative potential in making independent, non-commercial motion-pictures. This program is not geared toward preparing people to "enter the motion picture or T.V. industry." Instead, the emphasis is on using the motion-picture medium as a vehicle of free self-expression.

Prerequisites for the BFA degree under Plan 1 (see CURRICULUM, paragraph 14; also paragraphs 15, 16 or other plans):

FILMMAKING CURRICULUM

First Year	Courses	
Beginning Filmmaking I	1	1
History of Filmmaking	1	1
Studio Elective	1	
Modern Art History		1
Entering Semester:		
Humanities IA*	1	
Subsequent Semester: Any		1
Humanities IB through IIIB		
	4	4

Second Year		
Intermediate Filmmaking II	1	1
Sound for Filmmaking II	1	1
Studio Elective	1	1
Intermediate Humanities	1	1
	4	4

Third Year		
Advanced Filmmaking III	2	2
Studio Elective	1	1
Intermediate Humanities	1	1
	4	4

Fourth Year		
Advanced Filmmaking III	2	2
Studio Elective	1	1
Humanities IV AB	1	1
	4	4

Requirements for BFA degree:
32 courses.
*English Composition will be required of all students who have not previously fulfilled this requirement.

COURSE DESCRIPTIONS

Beginning Filmmaking I
Each student will make one or more movies with emphasis on film as a tool of personal expression. Demonstration and practice in using technical equipment. 1 course.

History of Filmmaking
Viewing significant and important films of the past and present. 1 course.

Intermediate Filmmaking II
Further work on filmmaking projects. 1 course.

Sound for Film
This class will include films, excursions and studio workshops in the invention and processing of sound, together with demonstrations and discussions on the nature of sound. (Prerequisite -- 2 courses of Beginning Filmmaking.) 1 course.

Advanced Filmmaking III
Work on individual filmmaking projects. Faculty meet with students to solve technical problems and to view and criticize work in progress. Double course.

Independent Study 199
The student may elect additional studio credit for independent study under any studio instructor with whom he is already enrolled. 1/2 course.

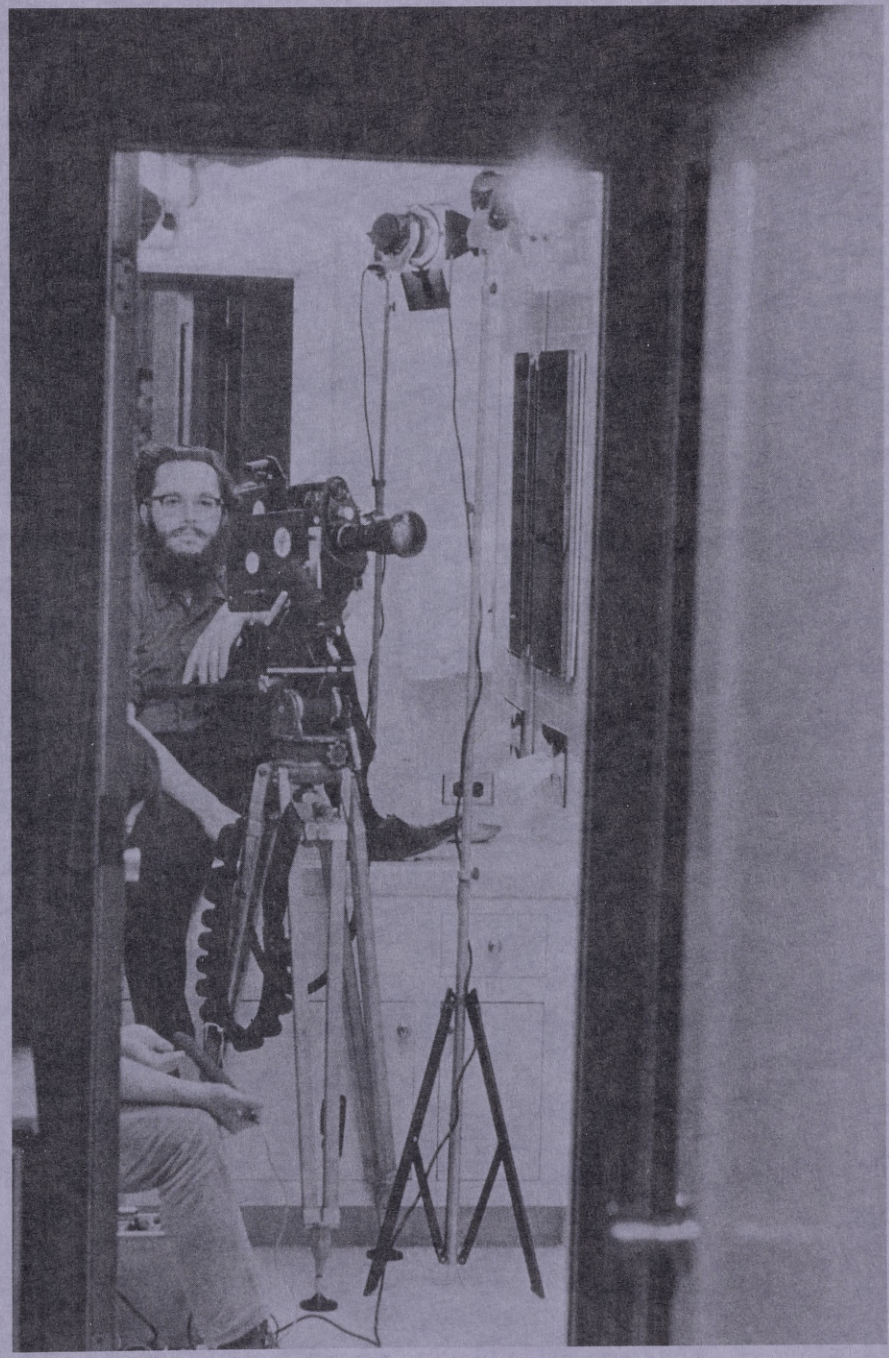
The Honors Program 198
The Honors Program consists of a double course of independent work each semester under a faculty advisor or independent filmmaker in the area. One course of elective studies, and the regular Humanities course complete the program for a total of 4 courses of work each semester. Honors students must complete all lower division requirements for their major before graduation. Prerequisites for enrollment in the program are third year standing and the approval of the Department.

Prerequisites for the MFA degree are given in CURRICULUM, paragraph 5. In addition, the candidate must present a film equivalent in time, ability and resourcefulness to that required of a Master's Thesis.

Graduate Studio Seminar in Filmmaking 211 Open only to students enrolled in the MFA program. 1 course.

Graduate Studio Work for Independent Study 298. 2 courses.

Graduate Studio Work in the major field away from the campus 299. 3 courses.



FILMMAKING FACULTY FOR 1970/71 INCLUDED:
Larry Jordan, Department Chairman
James Broughton
Lenny Lipton
Gunvor Nelson
Ben Van Meter
John Vieira
Roy Ramsing, Administrative Assistant

PAINTING

Recognizing that personal expression through visual means is basically unrelated to future employment, the curriculum for painting students offers the maximum opportunity to develop an awareness of visual expression and to integrate its means into meaningful personal statements. Basic to the student's growth is association with master artist-teachers who present information, introduce ideas and intensify their demands at times appropriate to his development. The relation of the artist-teacher to the student precludes the possibility of specific course descriptions for the studio courses in painting and drawing. The instructor is not asked to teach a syllabus covering specific material for presentation to all students in any class. Rather, he is asked to present material from his experience, convictions and technical knowledge in the order and at the rate which, in his judgment, will be best related to the needs of the individual student. Various classes emphasize work from the model, still life, nature and imagination as necessary to the student's development.

Prerequisites for the BFA degree under Plan 1 (see CURRICULUM, paragraph 14; also paragraphs 15, 16 for other plans):

PAINTING CURRICULUM

First Year	Courses	
Drawing I	1	
Painting I	2	2
Modern Art History		1
Entering Semester: Humanities IA*	1 or	1
Subsequent Semester: Any Humanities IB through IIIB	1 or	1
	4	4

Second Year		
Drawing II	1	
Painting II	2	2
Studio Elective		1
Intermediate Humanities	1	1
	4	4

Third Year		
Drawing III		1
Painting III	2	2
Studio Elective	1	
Intermediate Humanities	1	1
	4	4

Fourth Year		
Drawing III	1	
Painting III	2	2
Studio Elective		1
Humanities IV AB	1	1
	4	4

Requirements for BFA degree: 32 courses.

*English Composition will be required of all students who have not previously fulfilled this requirement.

COURSE DESCRIPTIONS

Drawing I/II/III
Beginning through advanced drawing. Work in a variety of media including pencil, charcoal, collage, tempera and ink. 1 course.

Painting I/II/III for majors
Beginning through advanced painting. Work primarily in oil painting as well as other painting media. 2 courses.

Painting I/II/III for non-majors
Beginning through advanced painting. Work primarily in oil painting as well as other painting media. 1 course.

Independent Study 199
The student may elect additional studio credit for independent study under any studio instructor with whom he is already enrolled. 1/2 course.

The Honors Program 198
The Honors Program consists of a double course of independent work each semester under a faculty advisor. Semi-private studios are provided for students in the program. One course of elective studies, and the regular Humanities course complete the program for a total of 4 courses of work each semester. Honors students must complete all lower division requirements for their major before graduation. Prerequisite for enrollment in the program is third year standing and the approval of the Department.

Prerequisites for MFA degree are given in CURRICULUM, paragraph 1.

Graduate Studies Seminar in Painting and Sculpture 208.
Open only to students enrolled in the MFA program. 1 course.

Graduate Studio Work for independent study 298.2 courses.

Graduate Studio Work in the major field away from the campus 299. 3 courses.

PAINTING FACULTY FOR 1970/71 INCLUDED:

Bruce McGaw, Chairman
Alvin Light, Chairman MFA Program in Painting and Sculpture
Tom Akawie
Jay DeFeo
Jack Frost
David Hannah
Julius Hatofsky
Wally Hedrick
Tom Holland
Marge Horton
Jack Jefferson
Ivan Majdrakoff (on leave)
Joseph Oddo
Mary O'Neal
Hal Parker
Norman Stiegelmeyer
Knute Stiles
Sam Tchakalian
Rodney Titus
Leo Valledor
Carlos Villa
Franklin Williams

PHOTOGRAPHY

The main purpose of the program is to develop the highly creative photographer, one capable of making photography a fine art and life's work. The program is designed to stimulate the student into using the camera as a tool to probe the world around him, and thereby to sharpen his perceptivity.

A twofold challenge underlies each problem assigned: first that every student be encouraged to work out an altogether individual solution, and then, that the photographs be evaluated primarily in terms of how successfully they communicate their maker's intentions. All peripheral study -- of the history of photography, of its leading practitioners and their philosophies -- will focus on the same issue: that the compelling, communicative potential of good photography relies upon the aesthetic integration of technical dexterity and clear, perceptive seeing.

Prerequisites for the BFA under Plan 1 (see CURRICULUM, paragraph 14; see also paragraphs 15, 16 for other plans):

PHOTOGRAPHY CURRICULUM

First Year	Courses	
Expression IA	1	
Technique IB		1
Studio Elective	2	1
Modern Art History		1
Entering Semester: Humanities IA*	1 or	1
Subsequent Semester: Any Humanities IB through IIIB	1 or	1
	4	4
Second Year		
Intermediate Photography II	2	2
Studio Elective	1	1
Intermediate Humanities	1	1
	4	4
Third Year		
Advanced Photography III	2	2
Studio Elective	1	1
Intermediate Humanities	1	1
	4	4
Fourth Year		
Advanced Photography III	2	2
Studio Elective	1	1
Humanities IV AB	1	1
	4	4

Requirements for BFA degree: 32 courses.

*English Composition will be required of all students who have not previously fulfilled this requirement.

COURSE DESCRIPTION

Expression IA
Introduction to photography as expression. Intensive use of camera. One semester course. 1 course.

Technique IB
Demonstration and application of techniques. One course.

Intermediate Photograph II
Intermediate work in photography with two different instructors. Students are expected to register for two sections per semester. 1 course per section.

Advanced Photography III
Advanced work in photography with two different instructors. Intensive concentration on individual photographic projects. In addition to individual projects, group and specially directed projects will be assigned. Students are expected to register for two sections per semester. A fourth year student may elect to take 1/2 or one additional course credit in any one of these sections. 1 course per section.

Independent Study 199
The student may elect additional studio credit for independent study under any studio instructor with whom he is already enrolled. 1/2 course.

The Honors Program 198
The Honors Program consists of a double course of independent work each semester under a faculty advisor. One course of elective studies, and the regular Humanities course complete the program for a total of 4 courses of work each semester. Honors students must complete all lower division requirements for their major before graduation. Prerequisites for enrollment in the program are third year standing and the approval of the Department.

Prerequisites for the MFA Degree are given in CURRICULUM, Paragraph 5.

*Graduate Studies Seminar in Photography 210 Open only to students enrolled in the MFA Program. 1 course.

Graduate Studio Work for independent study 298. 2 courses.

Graduate Studio Work in the major field away from the campus 299. 3

Larry Johns

PHOTOGRAPHY FACULTY
FOR 1970/71 INCLUDED:
Jerry Burchard, Department Chairman
John Collier, Jr.
Linda Connor
Richard F. Conrat
Jack Fulton
Margery Mann
Art Rogers
Steve Sokol
William Arnold, Administrative Assistant

PRINTMAKING

The printmaking program is designed to provide the student with a continuing creative challenge throughout his tenure at the San Francisco Art Institute. Its courses are set up first, to give the student all the technical and aesthetic instruction necessary for his development, and second, to provide a workshop environment conducive to his or her total involvement as a developing printmaker. The faculty is a diverse group of artists who in their different ways are turned-on to the contemporary world and who explore its challenge through the form of the print. They see their responsibility to the student as being one of stimulation and encouragement. That is, of opening doors to the multiple world of the 20th century where new ideas, new materials and new techniques are an ever-present reality and where the real danger is for the contemporary person to hide from his reality. Their intent is to give purpose and direction to the student's energy to create so that upon graduation he or she will have skills and the desire necessary to continue the process of individual self-creation into a mature artist printmaker.

PRINTMAKING CURRICULUM

First Year	Courses	
Printmaking IAB or C (two out of three)	1	1
Drawing I	1	1
Studio Elective	1	
Modern Art History		1
Entering Semester: Humanities IA*	1 or	1
Subsequent Semester: Any Humanities, IB through IIIB	1 or	1
	4	4
Second Year		
Printmaking II	1	1
Drawing II	1	1
Painting I	1	
Photography IA		1
Intermediate Humanities	1	1
	4	4
Third Year		
Printmaking III	1	1
History of Printmaking or Printmaking III or Offset Multilith	1	1
Studio Elective	1	1
Intermediate Humanities	1	1
	4	4
Fourth Year		
Printmaking III	1	1
Studio Elective	2	2
Humanities IV AB	1	1
	4	4

Requirements for BFA degree: 32 courses.

*English Composition will be required of all students who have not previously fulfilled it.

COURSE DESCRIPTION

Printmaking I
Introduction to techniques of lithography (A), etching (B), silkscreen (C) and woodcut as a primary means of expression. Individual and group discussions, lectures and museum trips. 1 course.

Printmaking II/III
Color printing and experimentation with techniques to increase the student's technical assurance and develop his individual expression. Intensive individual work, combined with group discussions and critiques relating the history and philosophy of printmaking to the student's individual achievement. Lectures and museum trips. 1 course.

History of Printmaking
Lectures and individual examination of historical and contemporary prints from local collections, including the Achenback Foundation for Graphic Arts. 1 course.

Offset Lithography
A class oriented to teach the skills of offset lithography for purposes of making original prints. The student will originate and develop his images through the various stages of the photolithographic process to the plate which he will then print with the offset litho press. Emphasis for the course will be on developing the necessary creative discipline both for creative image making and for disciplined shop and press work so the final result can be a fine print, comparable to any other conceived in the more traditional manner. 1 course.

Independent Study 199
The student may elect additional studio credit for independent study under any studio instructor with whom he is already enrolled. 1/2 course.

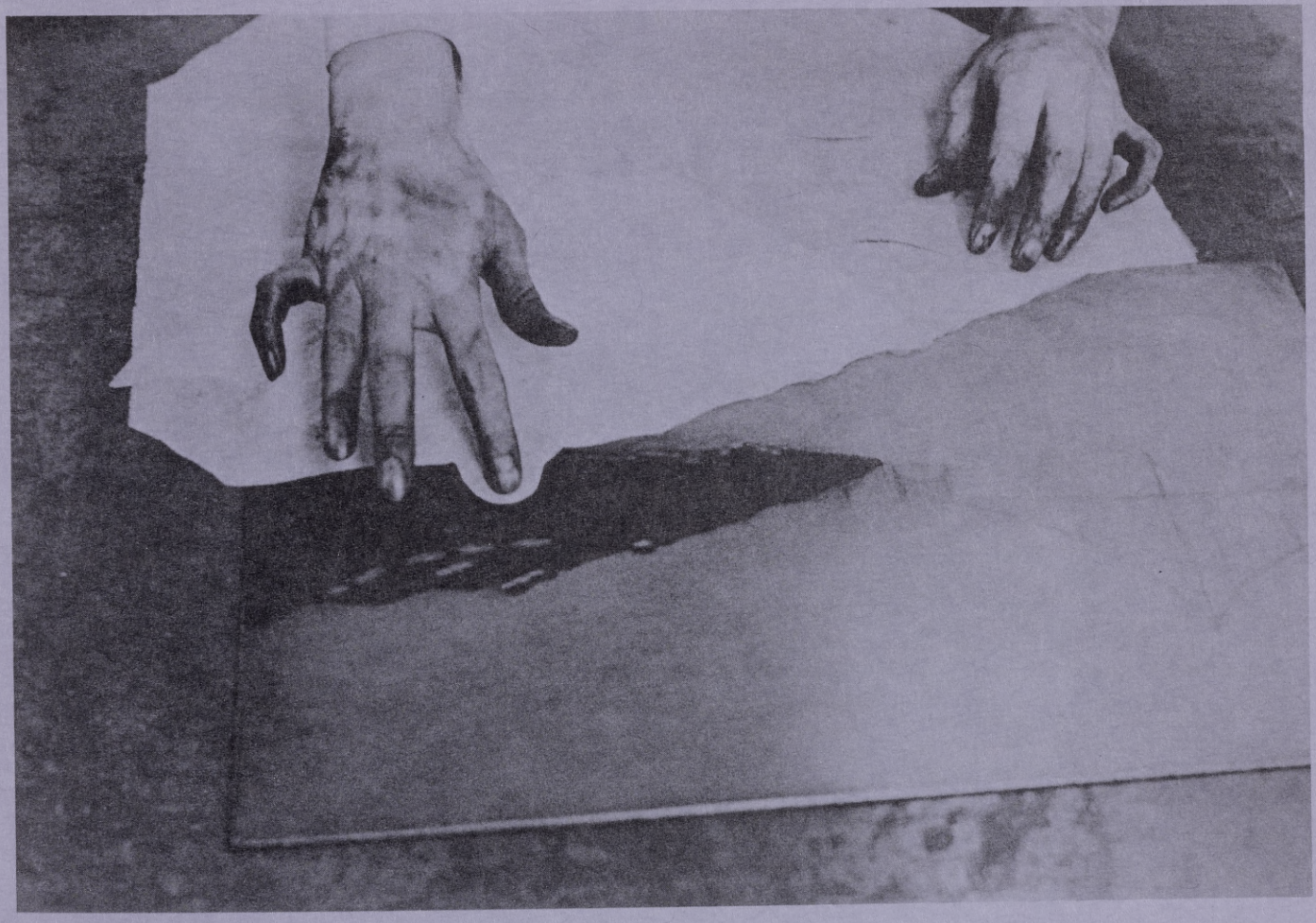
The Honors Program 198
The Honors Program consists of a double course of independent work each semester under a faculty advisor. One course of elective studies, and the regular Humanities course complete the program for a total of 4 courses of work each semester. Honors students must complete all lower division requirements for their major before graduation. Prerequisites for enrollment in the program are third year standing and the approval of the Department.

Prerequisites for the MFA degree are given in CURRICULUM, paragraph 5.

Graduate Studies Seminar in Printmaking 209. Open only to students enrolled in the MFA program. 1 course.

Graduate Studio Work for independent study 298. 2 courses.

Graduate Studio work in the Major Field away from the campus 299. 3 courses.



PRINTMAKING FACULTY
FOR 1970/71 INCLUDED:
Richard Graf, Chairman Undergraduate
and Graduate Division
Dennis Beall
Kathan Brown
Gordon Cook
Robert Fried
Gerald Gooch
Russell Gordon
Victor Moscoso
Gunter Troche
Shane Weare

SCULPTURE/CERAMICS

The undergraduate sculpture/ceramics curriculum is planned to establish the student in a working sculptor's milieu as quickly as possible. From this basic position, he is encouraged to branch out into various sculptural media as they may become relevant to his personal growth.

The relation of the artist-teacher to the student precludes the possibility of specific course descriptions other than general indications of media and level of advancement. The teacher presents material from his experience, convictions and technical knowledge in the order and at the rate which, in his judgment, will be best related to the needs of the individual student.

The ceramics courses emphasize the use of earthenware clay, low-fire glazes, wheel techniques, hand building, slip casting and glaze techniques as an extension of the student's ideas. The stress of these courses will be on creating thought-out, considered objects. Less emphasis will be placed on the creation of utilitarian production wares.

Students desiring the designation "Ceramics" in their BFA degree are required to take Glaze Calculation in their third year, the Ceramics Seminar, and to take at least 4 courses of General Sculpture with faculty members working in ceramics.

Prerequisites for the BFA degree under Plan 1 (see CURRICULUM, paragraph 14; also see paragraphs 15, 16 for other plans):

SCULPTURE/CERAMICS CURRICULUM

First Year	Courses	
General Sculpture I	1	1
Drawing I	1	1
Studio Elective	1	
Modern Art History		1
Entering Semester: Humanities IA*	1 or	1
Subsequent Semester: Any Humanities IB through IIIB	1 or	1
	4	4
Second Year		
General Sculpture II	1	1
Metal Sculpture I or Plastic Sculpture I or Ceramics I	1	1
Studio Elective	1	1
Intermediate Humanities	1	1
	4	4
Third Year		
General Sculpture III	1	1
Drawing II	1	1
Studio Elective	1	1
Intermediate Humanities	1	1
	4	4
Fourth Year		
General Sculpture III	2	2
Studio Elective	1	1
Humanities IV AB	1	1
	4	4

Requirements for BFA degree: 32 courses.

*English Composition will be required of all students who have not previously fulfilled this requirement.

COURSE DESCRIPTIONS

General Sculpture I/II/III
Work in clay, plaster, wood and other materials. 1 course.

Metal Sculpture I/II/III
Techniques of sculpture in metal, including welding and brazing. (Prerequisite 2 courses of Sculpture I.) 1 course.

Ceramics I/II/III
Techniques in ceramics, including fired clay sculpture and wheel and glaze techniques. 1 course.

Glaze Calculation
Through experimentation the student learns to develop his own glazes and clay bodies. Weekly lectures on various glaze materials and their use. Fall semester only. 1/2 course.

Ceramics Seminar II/III
This seminar will offer many guest instructors, some criticism, and an acquaintance with the viewpoints of various contemporary artists working in clay. May be repeated for credit. 1 course.

Plastics I/II/III
To familiarize the student with the range and properties of thermo-plastics and plastics fabrication, including vacuum forming, hot air and solvent welding. (Prerequisite 2 courses of Sculpture I). 1 course.

Experimental Structure II/III
A workshop with emphasis on the possibilities of plastics fabrication in the design and production of unorthodox architectural and structural forms. 1 course.

Undergraduate Seminar II/III
Taught by sculptors with the purpose of communication between individuals about their work. 1 course.

Independent Study 199
The student may elect additional studio credit for independent study under any studio instructor with whom he is already enrolled. 1/2 course.

The Honors Program 198
The Honors Program consists of a double course including a seminar, and independent work under a faculty advisor. Semi-private studios are provided for students in the program. One course of elective studies, and the regular Humanities course complete the program for a total of 4 courses of work each semester. Honors students must complete all lower division requirements for their major before graduation. Prerequisite for enrollment in the program is third year standing and the approval of the Department.

Prerequisites for the MFA degree are given in CURRICULUM, paragraph 5.

Graduate Studies Seminar in Painting and Sculpture 208. Only open to students enrolled in the MFA program. 1 course.

Graduate Studio Work for independent study 298. 2 courses.

Graduate Studio Work in the major field away from the campus 299. 3 courses.

SCULPTURE/CERAMICS FACULTY FOR 1970/71 INCLUDED:
Rodger Jacobsen, Chairman
Alvin Light, Chairman MFA Program, Painting and Sculpture
Jeremy Anderson
Richard Berger
William Geis
Howard Fried
Ed Pickett
Henry Rollins
Richard Shaw, Coordinator of Ceramics

HUMANITIES

At the San Francisco Art Institute Humanities is an infrastructure and an experience. It is constantly self-renewing and self-destroying in response to the changing needs of students, faculty and environment. Humanities is increasingly kinetic and turbulent. It is a living example of the coming "adhocracy," i.e. the fast moving, information rich, kinetic organization of the future, filled with transient cells and extremely mobile individuals. The regular Humanities lecturer is part woodsman, thumbreader-talk-show-host, barracuda, knowledge-pimp, and barn owl.

The guest Humanities lecturers range from ex-San Quentin super-fag-black-ultraindignant poets to gentle Jesuits.

Work for the student in Humanities is a personal triangulation. First, he works as a video recorder (lecture experience). Second, he works as a self-starting and self-regulating participant (seminar experience). And third, he reads books.

Enrollment in the program is required of all candidates for the BFA degree. Transfer students from accredited colleges and universities will be required to take at least two courses in Humanities. This requirement is waived for students already holding a BA degree.

HUMANITIES CURRICULUM

Humanities IA - Introduction
Required of all entering students with less than 4 courses of previous academic work. An exploration of basic ideas in art and the humanities. Each seminar group works concurrently with members of both the Humanities and Fine Arts faculties. Some of the problems considered in the Humanities sections are forms of Verbal and Non-Verbal Communication, Communication in Science, Culture and Communication. The emphasis is on in-class experience and participation. The Fine Arts Sections (Interdepartmental Seminars) are researches and discussions among peers toward relevant goals for themselves and their art as a unity of one. Discussions and critiques with guest lecturers, and other members of the Interdepartmental faculty. Visits to museums, galleries and various artists' studios. Regular meetings with both Fine Arts and Humanities faculty members try to put it all together.

Special lectures and events from time to time. 1 course.

Students enrolled in IA must enroll concurrently in the same section number of Interdepartmental Seminar I.

The student may enroll in Humanities IB through IIIB in any order.

Humanities IB.
The Early Near East, Greek and Roman Civilizations. Important ideas relating to the foundations of Western Civilization are presented in a series of lectures and readings dealing with the history, literature, art, philosophy and science of the Ancient Mediterranean and Near East. Students select a seminar dealing in more specific terms with one particular aspect of ancient culture, such as Greek Drama, Roman Literature, Classical Art, etc. 1 course.

Humanities IIA
Islam and Black Culture.
We begin by studying Islam, both because Islamic culture should be understood by educated people and because Islam has been a profoundly active force in black Africa for 1,000 years and is influential among American blacks.

Our direct study of black culture is a study of the psychology and anatomy of oppression as concentrated in the career of the black man in modern history.

Positively, it is the study of Negritude (black culture) in its purest African forms and its career in the Americas.

We range across millennia and continents, from the black Egyptian dynasties to contemporary black art and language, John Coltrane and Malcolm X. 1 course.

Humanities IIB
The Culture of the Far East
Here we study the traditional base cultures of the Orient, India and China, the traditional syncretic cultures of Indo-China and Japan, and the revolutions which for the last century or more have been transforming all of them.

This gets us into Hinduism, Confucius, Japanese painting, Zen Buddhism, Mao tse-Tung. 1 course.

Humanities IIIA
The Middle Ages and Renaissance
This is a study of the development, nature, and transformation of the traditional Western culture. We see Celtic, Germanic, Hebrew, and Greco-Roman culture fuse into the Christian culture of the High Middle Ages and the concurrent Renaissance. About half the time is given to the Renaissance, from Dante to Shakespeare. 1 course.

Humanities IIIB
Early Modern Times, 1650-1850
Here we look into the origins and first episodes of the long revolution. This was a time of energy, innovation and change, manifesting itself in new forms like the novel, Newtonian physics, baroque art, the enlightenment, the factory system, the United States, photography and the Romantic Movement, all of which and more compose the subject matter of this course. 1 course.

Humanities IVA
Freud, Futures, Bureaucracies ambulatized into Adhocracies, "licks" or labor, this course is contemporary and post-contemporary. It projects vertically, spatially, prophetically into underfined, unrealized, unknown dimensions; that is, its subject matter includes possibilities, leisures, and the Continuum. (Prerequisite 6 Humanities courses). 1 course.

Humanities IVB
IVB zeroes on what Humanities IVA explores, exhumes and extends. It is experimental. (Prerequisite 6 Humanities courses). 1 course.

English Composition
Expository narrative and descriptive writing. Varied readings and experiences in language as an art form, such as experiments in sound and rhythm, group writing, the role of chance in language, drama and gesture, as well as direction in conventional prose forms. Prerequisite -- successful completion of English Classification test. 1 course.

Creative Writing
A deeper investigation of poetry and prose writing built around the student's own work. Continuing experiments in language and the development of a personal voice. Dream, myth and fairy tale as energy sources. You don't need previous experience in creative writing, but you must be willing to produce a good deal of serious work and to participate in class discussion. Class may be taken in lieu of either English composition or Humanities course. (Prerequisite -- a well written qualifying exam or other evidence of mastery of English fundamentals.) 1 course.

Modern Art History
Major schools and artists of the twentieth century. 1 course.

HUMANITIES FACULTY FOR 1970/71 INCLUDED:
Kenneth Lash, Chairman (on leave 70-71)
Collingwood August
Richard Fiscus
Edward Guerrero
Charles Harshbarger
Leonard Meyers
Richard Miller
John Milligan
Raymond Mondini
Zeese Papanikolas
Anne Severson
Robert Sitton
Jay Stattman
Robert Trupin
Stephen Vincent
William Whitman
Arthur Weiner

TEACHER ORIENTATION

The undergraduate studio major may be supplemented by a program of courses in teacher orientation, thus preparing the student for graduate work in art education. Elective courses must be selected in programs other than the major. Interested students will work directly with the coordinator for teacher orientation in order to plan a curriculum of supporting and supplementary courses. Under this program the minimum BFA requirement is increased 2 courses in all majors. A student planning to work toward one of the State of California teaching credentials following graduation from the college should have successfully completed two semesters of senior high school laboratory science or four semester hours of college or university laboratory science and the language and mathematics credential requirements; he should also complete Educational Psychology (8 units) at S.F. State prior to graduate study.

Teacher Orientation, A, B
General principles, objectives and functions of art education, school observation, curriculum, school organization. Audio-visual and curriculum materials and laboratory work. (A is prerequisite to B). 2 courses.

Richard Fiscus, Coordinator

INTERDEPARTMENTAL PROGRAM

The Department intends to involve students at both beginning and advanced levels. The Department's program consists of the probing, exploration and investigation in a seminar situation of the individual ideas of the students in their specific and various media. Its courses consist of two levels, Interdepartmental Seminars I, which are taught concurrently with Humanities IA, and the advanced Interdepartmental Seminars II/III, which are open to intermediate and advanced students.

Interdepartmental Seminar I (concurrent with Humanities IA)
Researches and discussions among peers toward relevant goals for themselves and their art as a unity of one. Discussions and critiques with guest lecturers and other members of the Interdepartmental faculty. Visits to museums, galleries and various artists' studios.

Interdepartmental Seminar, Advanced II/III
Will include many of the same activities as the beginning seminar with additional open drawing sessions and brief periods of intensive study with a number of individual and internationally acclaimed artists who will be visiting the Institute. 1 course.

INTERDEPARTMENTAL FACULTY FOR 1970/71 INCLUDED:
Carlos Villa, Chairman
Kathan Brown
Jerry Burchard
Jack Frost
Wally Hedrick
Henry Rollins
Sam Tchakalian

FACULTY

Tom Akawie
Painting. AB, MA, University of California, Berkeley. One-man shows: Bolles Gallery, S.F.; Berkeley Gallery, Berkeley; Comara Gallery, L.A.; Long Beach Museum; University of Nevada, Reno; La Jolla Art Museum; S.F. Art Institute; David Stuart Gallery, L.A. Exhibited: University of California, Berkeley; Los Angeles County Art Museum; S.F. Museum of Art; Illinois Biennial; N.Y. World's Fair, American Express Pavilion; Hansen-Fuller Gallery, S.F.; Whitney Museum Annual; M. E. Thelen Gallery, Cologne & Essen, Germany.

Jeremy Anderson
Sculpture/Ceramics. Studied: S.F. Art Institute. One-man shows: Dilexi Gallery, S.F.; Stable Gallery, N.Y.; S.F. Museum of Art; Quay Gallery, S.F. Exhibited: Whitney Museum Annual; Illinois Biennial; L.A. Museum show, "American Sculpture of the Sixties," 1967; Expo '70 S.F. Pavilion, Osaka, Japan.

Collingwood August
Humanities. Teaching Diploma, 1946, Africa. Teaching Consultant with Projects Otherways. Freelance journalist in London. Instructor, Univ. of California Extension, S.F.

Scott Bartlett
Filmmaking. Football player, swimmer, mile runner, receiving clerk, hod carrier, fisherman, construction worker, student, draftsman, designer, inventor, bike rider, teacher, janitor, filmmaker, husband, father, dancer, lover, soul-searcher.

Dennis Beall
Printmaking. BA, MA, S.F. State College. One-man shows: Richmond Art Center, S.F.; Hansen Galleries, S.F. Exhibited: Paris Biennial; 3rd International Triennial Exhibition of Graphics, Grenchen, Switzerland; Whitney Museum Annual; National printmaking shows at Brooklyn Museum.

Richard Berger
Sculpture. BA, Sacramento State College; MA. Sacramento State College. Exhibited: Kingsley Annual 1967, Crocker Art Gallery, Sacramento; S.V.A.A. Gallery, College Faculty Show, Sacramento; Group Show, Kaleidoscope Gallery, Sacramento; N.C.A. Annual, Crocker Art Gallery, Sacramento; S.F. Art Institute Student Gallery 1970; Berkeley Gallery, S.F.

James Broughton
Filmmaking. BA, Stanford Univ. Lecturer: S.F. State College. Author of seven books, many plays, and the following films: Mother's Day; Adventures of Jimmy; Four in the Afternoon; Loony Tom; The Pleasure Garden; The Bed; Nuptiae; The Golden Positions. Awarded a Guggenheim Fellowship for 1970-71.

Kathan Brown
Printmaking. BA, Antioch College, Ohio; MFA, California College of Arts and Crafts. Studied: Central School of Art, London. One-man shows: Hansen Galleries, S.F.; San Francisco Museum of Art. Exhibited: Library of Congress, Washington, D.C.; Brooklyn Museum, Brooklyn, N.Y.; Graphic Arts USA exchange exhibition with Russia.

Jerry Burchard
Photography, Chairman. BFA, S.F. Art Institute. Exhibited: S.F. Museum of Art; Sun Gallery, S.F.; S.F. Art Institute -- USA in Your Heart; Collection, Pasadena Art Museum; Unversity of California, Davis, 1970; Pratt Institute, NYC.

Montford Cardwell
Urban Arts. BFA, Rhode Island School of Design (sculpture); MA, S.F. State (multimedia); Formerly, Arts and Crafts Director, Hunters Point Boys' Club, Western Addition YWCA; creative arts consultant with S.F. Symphony; Instructor, S.F. State College School of Creative Arts.

John Collier, Jr.
Photography. Studied: S.F. Art Institute, Guggenheim Fellowship; Education and Anthropology at S.F. State. Farm Security Administration photographer; field worker in anthropology. Exhibited: Museum of Modern Art, Family of Man Exhibition.

Linda S. Connor
Photography. BFA, Rhode Island School of Design; MS, Institute of Design, Chicago; Exhibitions: Rhode Island School of Design, Photography Traveling Exhibition; S.F. Art Institute Centennial; Le Provencal "Photographies 1970" France; California Photographers 1970, Univ. of Calif., Davis; One-man show: Photo Dept. School of the Dayton Art Institue, Ohio 1969.

Richard Fraenkel Conrat
Photography. AB, Univ. of California. Studied: Reed College; S.F. Art Institute; Guggenheim Fellow 1968-69. One-man show, S.F. Museum of Art circulated by Western Assn. of Art Museums 1964-66. Design/consultant, Dorothea Lange Memorial Exhibition; The Paul Hassel Memorial Exhibit; "I see . . . ," a children's photographic exhibit at the Oakland Museum.

Gordon Cook
Printmaking. BFA, Illinois Western University. Exhibitions: Calif. Palace of the Legion of Honor; S.F. Museum of Art; Yamada Gallery, Kyoto, Japan.

Jay DeFeo
Painting. BA, MA, University of Calif., Berkeley; Symund Martin Heller fellowship; studied 18 months Europe. Exhibited: one-man shows: Ferus, Dilexi Gallery; Museum of Modern Art, NYC; Pasadena Museum; San Francisco Museum; included in Expo '70, Osaka.

Richard Fiscus
Humanities. BA, MA, Univ. of Calif., Berkeley; graduate studies in sociology and education, Ohio State Univ. One-man shows (painting): Richmond Art Center; Gallery Reese Palley, S.F.

Howard Lee Fried
Sculpture. Born 1946, Creatin, Cleveland. BFA, S.F. Art Institute; MFA, Univ. of Calif., Davis. Exhibitions: "The Pollution Show", Oakland Museum, 1970; "SFAI Centennial" 1971.

Robert Fried
Printmaking. MFA, S.F. Art Institute. Studied: N.Y.C. Community College; Cooper Union, N.Y.; Fulbright Scholarship, Spain. One-man shows: Phoenix Gallery, Berkeley, 1970; Van der Vort Gallery, S.F., 1968; DeSaisset Art Gallery, Univ. of Santa Clara, 1968; El Bosco, 1965, Madrid; Instituto de Cultura Hispanica, Madrid, 1964; Brata Gallery, N.Y., 1963.

Jack Frost
Painting. BFA, MFA, S.F. Art Institute. One-man shows: Univ. of California, Berkeley; Lincoln University, S.F.; Herald Gallery, S.F.; S.F. Art Institute; "6 painters" 1969; New Mexico Biannual, Santa Fe, 1970; Outlaw Lights Co., 1969-70.

Jack Fulton
Photography. Self taught. One-man shows: Sacramento State College, 1968; Marin Civic Center, 1968; De Young Museum, S.F. 1969; Exhibited: Slant Step Show; Repair Show; USA in Your Heart. Two films: Homage to Nature; Glenaradale. Photographer for Funk Show, Berkeley, 1968; Los Angeles Museum Sculpture of the 60's show.

Bill Geis
Sculpture. MA, S.F. Art Institute; Guggenheim Fellowship, 1965; National Endowment for the Arts Grant, 1967. Pieces in permanent collections of the La Jolla Art Museum; L.A. County Museum; Oakland Art Museum; Whitney Art Museum; Seattle Art Museum; Joslyn Museum, Omaha, Nebraska; Univ. of California, Berkeley, Museum. One-man shows: Quay Gallery; Berkeley Gallery; School of Visual Arts, N.Y.C.; College of Arts and Crafts, Oakland; Univ. of Utah, Salt Lake City; S.F. Art Institute.

Gerald Gooch
Printmaking. Exhibited: M.H. DeYoung Museum, S.F.; S.F. Legion of Honor; N.Y. Museum of Modern Art; Illinois Biannual; Marconi Gallery, Italy; Hansen-Fuller Gallery, S.F.; Esther Robles Gallery.

Russell Gordon
Printmaking. BFA, Tyler School of Fine Arts, Philadelphia; MS, Univ. of Wisconsin, Madison; MFA, Univ. of Wisconsin. Collections: Philadelphia Museum of Art; Carnegie Corporation of New York; Duke University; Achenbach Foundation for Graphic Arts, S.F.; Depauw University, Indiana; New Jersey State Museum. Galleries: Associated American Artists, NYC; Jane Haslem Gallery, Madison; Plum Tree Gallery, Salt Lake City; Philadelphia Print Club; C. Troup Gallery, Dallas.

Richard Graf
Printmaking, Chairman. BFA, MFA, California College of Arts and Crafts. Permanent Collections: Library of Congress; Achenbach Foundation for the Graphic Arts; Starr King School of Religion, Berkeley; Westmore College Student Union; Oakland Art Museum; Mt. Diablo Valley School System; S.F. Art Commission; University of Nebraska; the City of Fairfield, California.

Edward Guerrero
Interdepartmental, Vice-Chairman. Studied: S.F. State College; Pasadena City College. Worked with Southern Media and National Education Television – Black Journal on films in Mississippi.

David Hannah
Painting. MFA, S.F. Art Institute. Studied: Univ. of Oklahoma; Rice Institute. Exhibited: Oakland Museum; State University College, New Palz, N.Y.; Dallas Museum of Fine Arts; Whitte Museum, San Antonio.

Charles Harshbarger
Humanities. BFA, S.F. Art Institute; MA, Stanford Univ. Former faculty member, Univ. of N. Iowa.

Julius Hatofsky
Painting. Studied: Art Students League; Academie de la Grande Chaumier; Hans Hofman School. Represented by Egan Gallery, N.Y., and collection of the Whitney Museum. Recipient of a National Endowment for the Arts grant in 1967.

Wally Hedrick
Painting. BFA, S.F. Art Institute; graduate work, S.F. State College. One-man show: Balboa Gallery, Newport, Calif. Exhibited: Museum of Modern Art; S.F. Museum of Art. Prizes: 1963 Phelan Award, M.H. deYoung Memorial Museum; Recipient of National Endowment for the Arts grant, 1968. Honorary Doctor of Divinity, 1969.

Tom Holland
Painting. Studied: University of California, Santa Barbara and Berkeley. Awarded Fulbright Fellowship. One-man shows: Wilder Gallery, L.A.; Hansen Gallery, S.F.; Robert Ekon Gallery, N.Y.; Neuendorf Gallery, Hamburg, Germany. Exhibited: Whitney Museum, N.Y.; Museum of Modern Art, N.Y.; L.A. County Museum; S.F. Museum of A.t.

Marge Horton
Painting. MFA, S.F. Art Institute. Exhibited: S.F. Museum of Art; Portland Museum of Art; Richmond Art Center, Painting Annual, 1969; Acid Painters of S.F.; Richmond Art Center, 1970; SFAI Centennial 1971.

Rodger Jacobsen
Sculpture, Chairman. BFA, MFA, S.F. Art Institute. One-man show, Dilexi Gallery, S.F. Museum of Art. Various group shows in San Francisco, Illinois and Switzerland.

Jack Jefferson
Painting. Studied: University of Iowa; S.F. Art Institute. Rosenberg Traveling Fellowship. One-man shows: M.H. de Young Museum; Metart Gallery, S.F. Exhibited: Palace of the Legion of Honor, S.F.; Poindexter Gallery, N.Y.; Stanford Univ.; S.F. Museum of Art; Oakland Museum of Art, 1970; Emanuel Walter Gallery, S.F. Art Institute, drawings 1970.

Larry Jordan
Filmmaking, Chairman. Harvard Univ.; Private study with Joseph Cornell. Guggenheim Fellowship in Film, 1970. One-man shows: Film-Makers' Cinematheque, N.Y., 1962, 1965, 1967, 1968, 1969; Cinema Theatre, L.A.; Presidio Theatre, S.F.; Rolling Renaissance, S.F.; Canyon Cinematheque, S.F.; S.F. Museum of Art 1970. Group shows: Museum of Modern Art Retrospective American Cinema, 1966; New York Film Festival, 1969; Brussels International Experimental Film Festival, 1958.

Kenneth Lash
Humanities, Chairman. BA, Yale Univ.; MA, Univ. of New Mexico; Fulbright Scholar, Universite de Lille, France. Rockefeller Foundation Grant, Latin America. Former editor, New Mexico Quarterly. Poems, stories, articles published in American Quarterly, Journal of Philosophy, Art Journal, The Explicator, Antioch Review, New Directions Annual, et. al. Listed in Directory of American Scholars.

Alvin Light
Sculpture/Ceramics. BFA, MFA, S.F. Art Institute. One-man shows: Dilexi Gallery, S.F., L.A.; M.H. deYoung Museum, S.F.; Exhibited: Whitney Museum; Staempfli Gallery, N.Y.; Chicago Art Institute; Jefferson

Gallery, Washington, D.C. Recipient of National Endowment for the Arts grant, 1967. Collections: Chicago Art Institute; S.F. Museum of Art.

Lenny Lipton
Filmmaking. Wrote "Puff, the Magic Dragon." Made 17 films in the past six years. Used to work in publishing in NY. Went to school to learn to be an atomic bomb scientist, but found he couldn't cut the mustard. He is writing a handy test book on filmmaking that sooner or later (please God) the publisher will issue.

Ivan Majdrakoff
Painting. (On leave 70-71)

Margery Mann
Photography. BA, Goucher College; Graduate work, University of Chicago. One-man shows: University of California, Davis; E.B. Crocker Gallery, Sacramento; Toren Gallery, S.F.; "Photography at Mid-Century," Eastman House. Scientific photographer, University of California, Davis.

Fred Martin
Director, College of the S.F. Art Institute. BA, MA, University of California, Berkeley.

Bruce McGaw
Painting, Department Chairman, BFA, California College of Arts & Crafts. One-man shows: Distel Gallery, Trinity University, San Antonio. Exhibited: S.F. Museum of Art; M.H. deYoung Museum, S.F.; Palace of the Legion of Honor, S.F.; Richmond Museum; Oakland Museum; Santa Barbara Museum.

David McMillan
Humanities. "Arts in the Now." BA, Princeton Univ.; BFA, S.F. Art Institute. Lecturer, writer and painter.

Leonard Meyers
Humanities. Physicist. Born and raised in New York City. BS, Physics, Polytechnic Institute of Brooklyn; PhD, Physics, Stanford Univ. Has taught at Brandeis, Boston Univ., and S.F. State College. Research in physics at Stanford, Boston Univ., Brandeis and M.I.T.

Richard Miller
Humanities. Bowling Green State Univ., Dartmouth College. BA, Ohio State Univ.; MA, Claremont Graduate School; PhD, Univ. of California, Berkeley; graduate work, The University of Paris. Formerly foreign correspondent and free lance writer and photographer. Author, Amerloque, a novel, 1966; ordained in the Universal Life Church, 1969.

John Milligan
Humanities. BA, Chemistry, Dartmouth College; MA, Biochemistry, Univ. of Calif., Berkeley.

James O. Mitchell
Photography. BFA, S.F. Art Institute. Studied: Art Students League, NYC; Brooklyn College. Exhibited: Mills College, Oakland, Leica Gallery, NYC; S.F. State College; Limelight Gallery, NYC; City Lights Gallery, S.F.; International Photo Exhibit, Milan, Italy; Expo '67, Montreal; S.F. Art Festival 1960-1964; S.F. Art Institute Annual, 1960-64.

Raymond Mondini
Humanities. BA, S.F. State College; advanced study, Univ. of Perugia, Italy; MA, S.F. State College.

Victor Moscoso
Printmaking. BFA, Yale University. Studied: Cooper Union, N.Y.; S.F. Art Institute. Exhibited: Peirson Gallery, New Haven; Bolles Gallery, S.F.; Gallery Da Silva, Santa Barbara.

Gunvor Nelson
Filmmaking. BA, Humboldt State College; MFA, Mills College. One-man shows: S.F. Museum of Art; Berlin Film Academy; Stockholmsterrassen; Exhibited: Modern Museum, Stockholm.

Joseph Oddo
Painting. MFA, S.F. Art Institute. Studied: Univ. of Richmond, Va.; Illinois Institute of Technology. Exhibited: S.F. Art Institute 80th Annual; Richmond Art Center Annual; Stanford University Invitationals; Felix Landau Gallery, L.A.; Richard White Gallery, Seattle; Oakland Art Museum.

Walt Odets
Photography. BA, Wesleyan Univ. in Buddhist Epistemology. Free-lance work, New York and San Francisco; Production of film The Dinner (1969). Co-founder, Alfa Photojournalists Cooperative (1969).

Mary Lovelace O'Neal
Painting. BFA, Howard Univ., MFA, Columbia Univ. Free Angela.

Zeese Papanikolas
Humanities. BA, S.F. State College; MA, Stanford University. Studied: Kenyon College; University of Utah. Wallace Stegner fellowship in creative writing at Stanford. Currently working on a novel, The Lamb's Head.

William H. Parker
Painting. MFA, S.F. Art Institute; BFA, S.F. Art Institute; Exhibited: Berkeley Gallery, S.F.; "Mid-America I", Kansas City; City Art Museum of St. Louis; Nelson Gallery/Atkins Museum, St. Louis; "Ten Missouri Painters;" One-man show: Unitarian Gallery, Kansas City, Mo.

Edwin Pickett
Sculpture. Studied: Leicester College of Art, London; Royal College of Art, London. Exhibited: Royal College of Art Galleries; AIA Galleries; RBA Galleries; Arts Council Galleries; Battersea Park "Sculpture in the Open Air;" Arts Council Traveling Show. In conjunction with Jerry Pethick put on comprehensive show of sculpture in own studios in Fulham, London, 1968.

Joe Pirone
Photography. BA, Washington Univ., MFA, S.F. Art Institute. One-man shows: Univ. of Missouri, St. Louis; Gallery 288, St. Louis. Exhibited: Museum of Modern Art, NYC; Univ. of Illinois; Bloomington Art Centre, Carelton, Col.; Focus Gallery, S.F.; S.F. Art Institute.

Lee Reeves
Urban Art. Photography. Studied: Wolverine College of Fine Arts, Michigan; Stanford University. Exhibited: Foothill College; Stanford University; 1st Congregational Church, Palo Alto, (with Gordon Parks). Published: Electronic Design (cover); Natural Love; Funny you Don't Look Christian (cover); Snakes (author picture on cover). Films: Co-maker of two films: One on the work of Peter Saul; SAMA conference.

Art Rogers
Photography. Studied: Southern Short Course, Charlotte, No. Carolina; No. Carolina State College. Freelance work since 1963 for (among others): UPI, AP, Life Magazine, Sports Illustrated, ABC, etc. Numerous advertising commissions. Posters. Exhibited: Sun Gallery, S.F.; S.F. Art Institute.

Henry Rollins
Sculpture/Ceramics. MFA, Rhode Island School of Design. Exhibited: Annual Exhibitions of Northwest Artists, Seattle Art Museum; American Academy in Rome 1965-66; Museum of Contemporary Crafts, N.Y.; 1968 Whitney Museum Annual; Human Concern exhibition, Whitney Museum, 1969; New England Artists at Silvermine, New Canaan, Conn., 1967; "Black Untitled," Oakland Museum 1970; "San Francisco Art Annual," Oakland Museum 1970; Oakland Museum sculpture commission 1971; "Black Artist" Whitney Museum 1971.

Anne Severson
Humanities. AB, Hunter College, N.Y.; MA, Columbia University; postgraduate studies, University of California, Berkeley. Partner, Waterfall Film Co. Exhibited: Oakland Museum.

Richard Shaw
Sculpture/Ceramics. BFA, S.F. Art Institute; MA, Univ. of Calif., Davis. Exhibited: Museum of Contemporary Crafts; Boston Society of Arts and Crafts; S.F. Museum of Art; Brooklyn Museum; Dilexi Gallery, S.F.; Quay Gallery, S.F.; Claremont College; "Objects USA" Oakland Museum.

Robert M. Sitton
Humanities. BA, Wake Forest College; PhD, Duke University. Film critic for television movies, the New York Times. Director of Special Events, the New York Film Festival. Director of Film Education, Lincoln Center for the Performing Arts. Film critic and Associate Director of Drama and Literature program, KPFA radio.

Stephen Scott Sokol
Photography. BFA, S.F. Art Institute.

Blair Stapp
Photography. BA, University of Wisconsin. Formerly on the staffs of Edward Steichen and Milton Halberstadt. Acting Film Director, KQED.

Jacob Stattman
Humanities. Studied: Univ. of the Philippines; Univ. of Missouri; Academy of Asian Studies; S.F. State College; graduate applicant, Antioch. Instructor in Psychology, Eastern and Western Philosophy. Director, S.F. Encounter Center, and Rivendell Center for Integrative Education. Primarily interested in integration of philosophy, psychology and religions, at a concrete level.

Norman Stiegelmeyer
Painting. BFA, MFA, S.F. Art Institute. Studied: Academy of Art, Nuremberg, with a German government grant. One-man shows: Richmond Art Center; New Mission Gallery; Quay Gallery; California Palace of the Legion of Honor. Exhibited: Frankische Gallery, Nuremberg; Felix Landau Gallery, L.A.; S.F. Museum of Art; Institute of Contemporary Art, Philadelphia; Whitney Museum, N.Y.; Brooklyn Museum; Phyllis Kind Gallery, Chicago.

Knute Stiles
Painting. Studied: Black Mountain College, N.C.; New School for Social Research, NYC; S.F. Art Institute. One-man or special shows: Metart Gallery; Lucien LaBaudt Gallery; Area Arts Gallery; Brata Gallery; S.F. Museum of Art; Standiford Gallery. Exhibited: Artists' Gallery, NYC; Galleria d'Arte Moderna, Rome; Walker Art Center, Minneapolis; Six Gallery, S.F.; Museum of Modern Art, Tokyo; American Abstract Artists, NYC. Reviews and feature articles for Artforum (S.F. correspondent). Radio commentaries on art.

Sam Tchakalian
Painting. BA, MA, S.F. State College. One-man shows: Dilexi Gallery, S.F.; M.H. deYoung Museum, S.F.; John Bolles Gallery, S.F.; Balboa Pavilion Gallery, Balboa, Calif.; Emanuel Walter Gallery, S.F. Art Institute; Molly Barnes Gallery, L.A. Exhibited: Whitney Museum; Pasadena Art Museum; Poindexter Gallery, N.Y.; Scripps College, Claremont, Calif.; Richmond Art Center; Quay Gallery, S.F. Guest instructor: College of Arts and Crafts, Oakland; College of San Mateo; California State College at Los Angeles; Univ. of California, Davis.

Rodney Titus
Painting. BFA, MFA, S.F. Art Institute. Awards: Harold D. Zellerbach Grant. Exhibited: S.F. Art Institute Faculty Show.

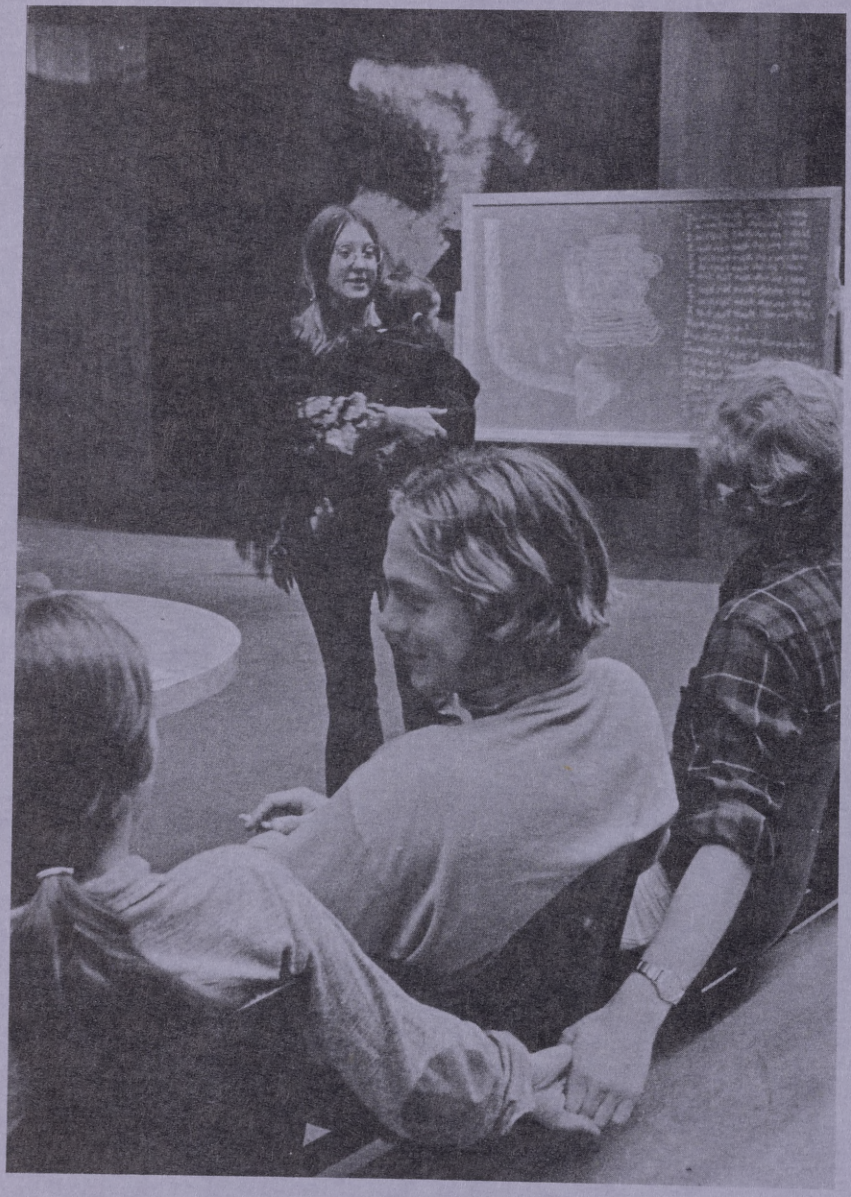
E. Gunter Troche
Printmaking. PhD, University of Munich. Director of Achenbach Foundation for Graphic Arts; former Director of the Germanic National Museum, Nuremberg. Author of several books and articles on the history of art.

Robert Trupin
Humanities. BA, Economics, Brooklyn College; AB, Physics, and PhD candidate, University of California, Berkeley. Formerly teaching assistant, Washington University, St. Louis; systems engineer, Mellonics, Inc., Sunnyvale; research associate, University of California, Berkeley. Articles in Journal of Experimental Biology.

Leo Valledor
Painting. Studied: S.F. Art Institute. One-man shows: Dilexi Gallery, S.F.; Graham Gallery, N.Y. Exhibited: Walker Art Center, Minneapolis; Park Place Gallery, N.Y.; Bykert Gallery, N.Y.; Dallas Museum of Art; Institute of Contemporary Art, Philadelphia; Massachusetts Institute of Technology.

Ben Van Meter
Filmmaking. BA, Film-poetry at S.F. State College; MFA, S.F. Art Institute. Completed numerous films among which are The Poon Tang Trilogy; Up Tight (first prize Ann Arbor Festival); San Francisco Trips Festival, an Opening; Rebirth of a Nation. Helped found Canyon Cinema, Inc. Performed light shows for two years under name of "The North American Ibis Alchemical Company."

John Vieira
Filmmaking. BA, drama, S.F. State College; ET, Heald Engineering College. Composer and audio engineer. Performing on Moog Synthesizer at Richmond Art Center, Sausalito Art Festival, and Morrison Planetarium. Composed sound track for films and recently done studio work for the Jefferson Airplane.



Carlos Villa
Painting. BFA, S.F. Art Institute; MFA, Mills College. One-man shows: Poindexter Gallery, N.Y.; S.F. Art Institute; Sacramento State College; Richmond Art Center; 1970. Exhibited: S.F. Art Institute; S.F. Museum of Art; Goldowski Gallery, N.Y.; California Palace of the Legion of Honor; Bolles Gallery, S.F. One-man show: Richmond Art Center, 1970.

Stephen Vincent
Humanities. BA, Univ. of Calif., Riverside; Diplome Annuel, Univ. of Paris; MA, S.F. State College. Poet. Publications: Piece by Piece, Okike/Redberry Publications, Nigeria, 1967; White Lights & Whale Hearts, New Books, 1971; NEW: American & Canadian Poetry (an Anthology), Beacon Press, 1971.

Shane Weare
Printmaking: A.R.C.A., Royal College of Art, London. Previously taught at Central School of Art, London, and Univ. of Calif., Santa Barbara. One-man shows: Santa Barbara Museum of Art, 1970; The Graphics Gallery, S.F., 1970. Collections: British Museum; Brooklyn Museum; Library of Congress; Chicago Art Institute; Boston Museum of Fine Art. Exhibited: British Biennial; N.Y. State Fair; California Society of Etchers; L.A. Printmakers (purchase award).

Arthur Weiner
Humanities. BA, Univ. of Calif., MA, Univ. of Calif. Studied: Yale University; Univ. of Pennsylvania; S.F. State College. Poet.

William Whitman
Humanities. BA, Stanford Univ.; MA, Univ. of Paris. Translation from French and German. Stories, poems published in quarterly journals.

Franklin Williams
Painting. BFA, MFA, California College of Arts and Crafts. Exhibited: Gallery Marc, Washington, D.C., 1970; Auckland, New Zealand, 1970; S.F. Museum of Art; Oakland Art Museum; Richmond Art Center; 1968 Whitney Annual; Arleigh Gallery, S.F.; Phyllis B. Kind Gallery, Chicago; Ester Robles Gallery, L.A. Awards: Ford Foundation Grant; National Endowment for the Arts.

APPLICATION FOR ADMISSION TO THE SAN FRANCISCO ART INSTITUTE

Students Applying for 8 or More Units Each Session

San Francisco Art Institute
800 Chestnut Street
San Francisco, California 94133
Telephone (415) 771-7020

Miss
Mr
Mrs

last first middle or maiden

Address

home or permanent city state zip

Mailing address (if different) city state zip

Date of Birth Place of Birth Citizenship

Foreign Students

Visa Status

Education

Secondary School from which Graduated

name

Date of Graduation

city state

Military information

Draft Classification

Previous Attendance at San Francisco Art Institute Date

Veterans Service Number

Applying for Entrance in Fall 19 2-4 courses

Spring 19 4 or more courses

Degree BFA MFA Special

Major Field of Interest:

Painting

Sculpture/Ceramics

Printmaking

Photography

Filmmaking

Colleges and Art Schools:

name	state	date attended	date graduated
name	state	date attended	date graduated
name	state	date attended	date graduated
name	state	date attended	date graduated
name	state	date attended	date graduated
name	state	date attended	date graduated

Travel:

Work Experience:

Foreign Students:

If you are accepted for admission, the College will send you a Certificate of Eligibility which must be completed and returned to the Registrar six months before date of registration. Write the name and address of your United States sponsor in the space below:

Sponsor's Name:

Address:

street city state zip

Important:

The $15.00 application fee must accompany the application; it is not refundable and does not apply toward tuition. It is the applicant's responsibility to have an official transcript sent from each college or university attended to the Registrar. (See Page 4)

Upon acceptance the student is required to make a deposit of $75.00 which will be applied to the tuition only for the semester accepted. This is a non-refundable tuition payment.

In signing this application, I agree, if accepted, to abide by the rules and regulations of the San Francisco Art Institute.

Signature: Date:

Personal Statement

San Francisco Art Institute

Name _____ Date _____

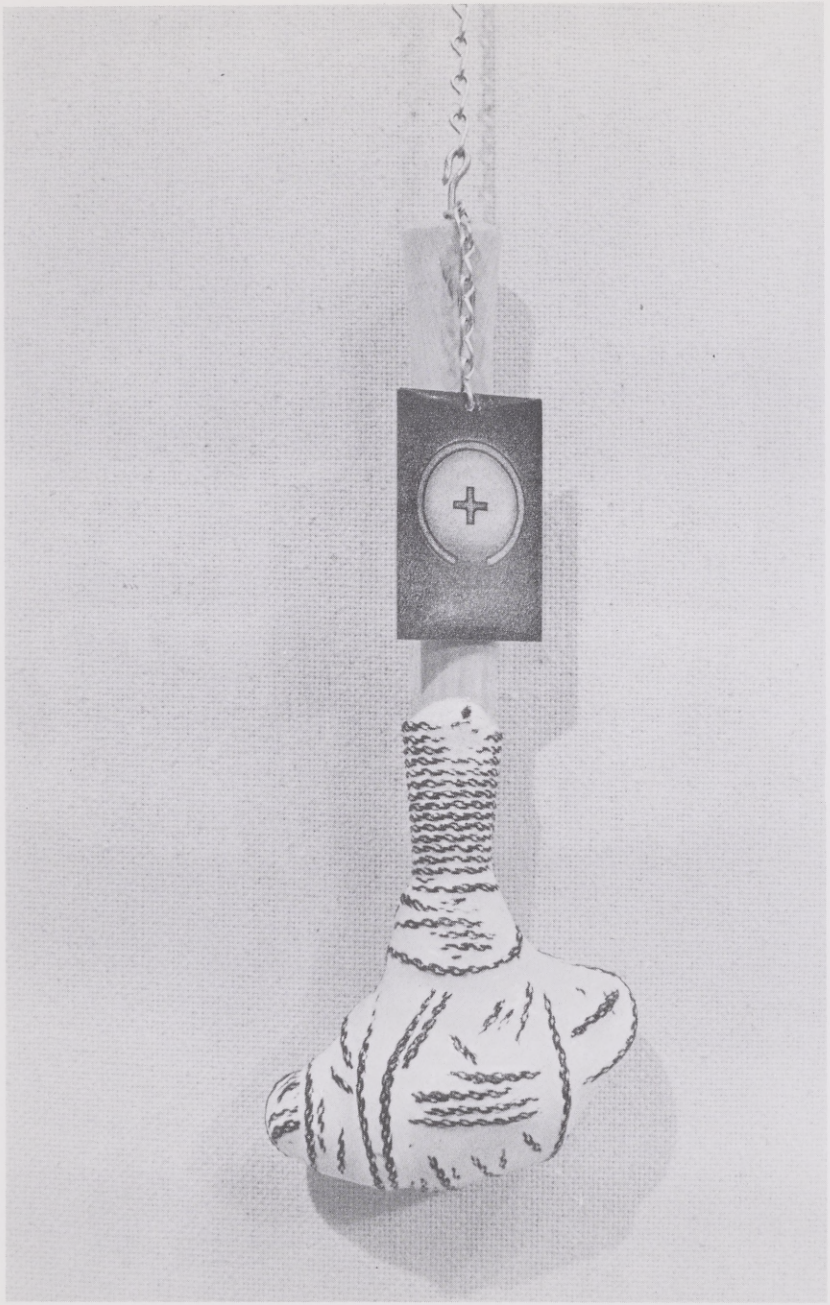
last first middle or maiden

Undergraduate:
Please use this sheet for a letter describing at least one year of your life experience beyond high-school graduation, including college work, travel, military service, or whatever. Please type, if possible, and return the statement with your application.

Graduate:
Personal statement concerning the applicant's work and his reason for embarking on a program of graduate study.

(Continue over page if necessary)

Acrylic Painting by Randy Tribo



Sculpture by Stan Askew

Conceptual Sculpture by Elliot Ross

Oil Painting by Norman Compton

Photograph by Dietrich Dasenbrock

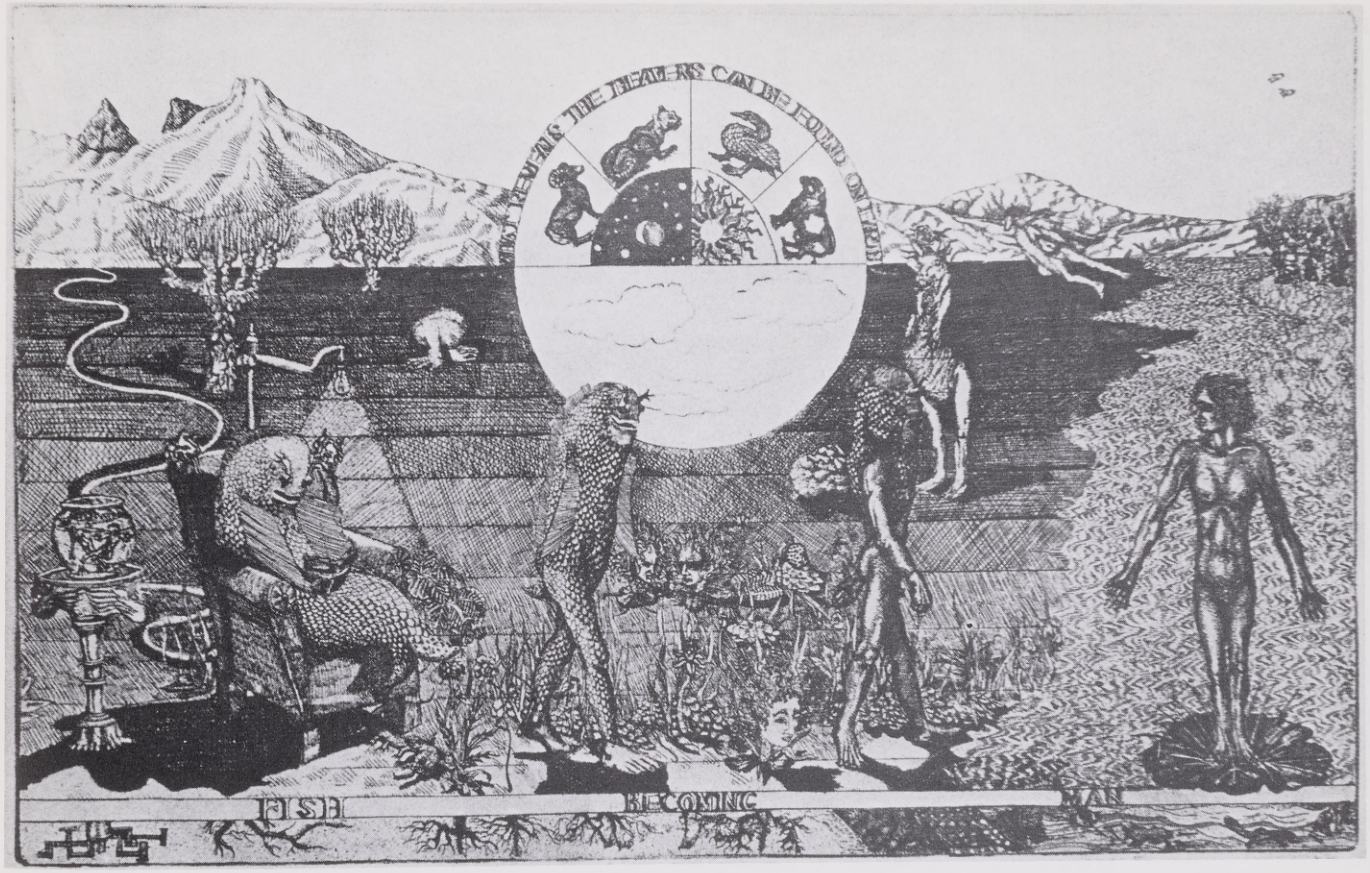
Photograph by Brent Sikkema

Oil Painting by Ludmilla Munclinger

Sculpture by Bob Bogen

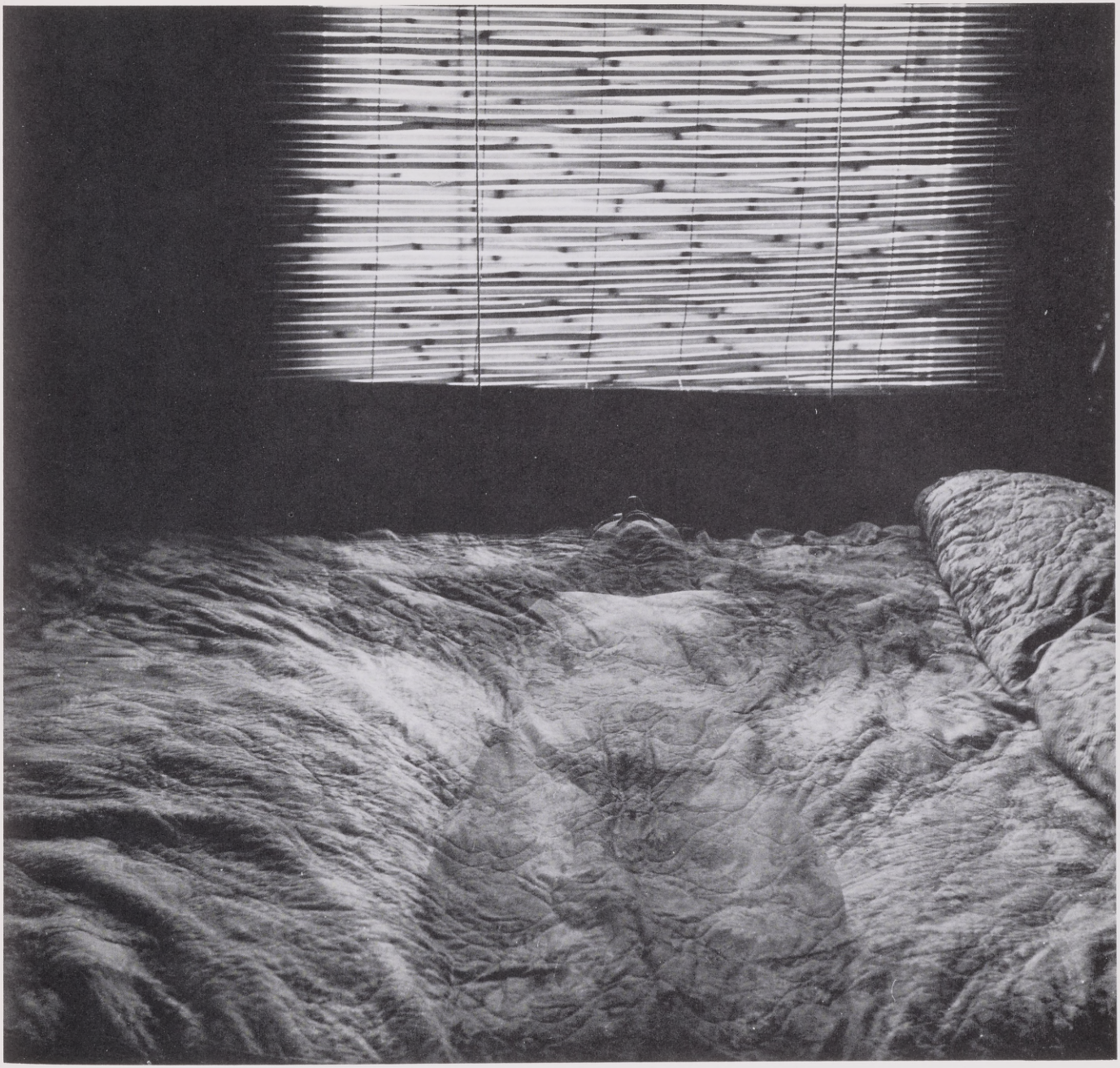
Etching by Honor Johnson

Ceramic by Carl Vilbrandt



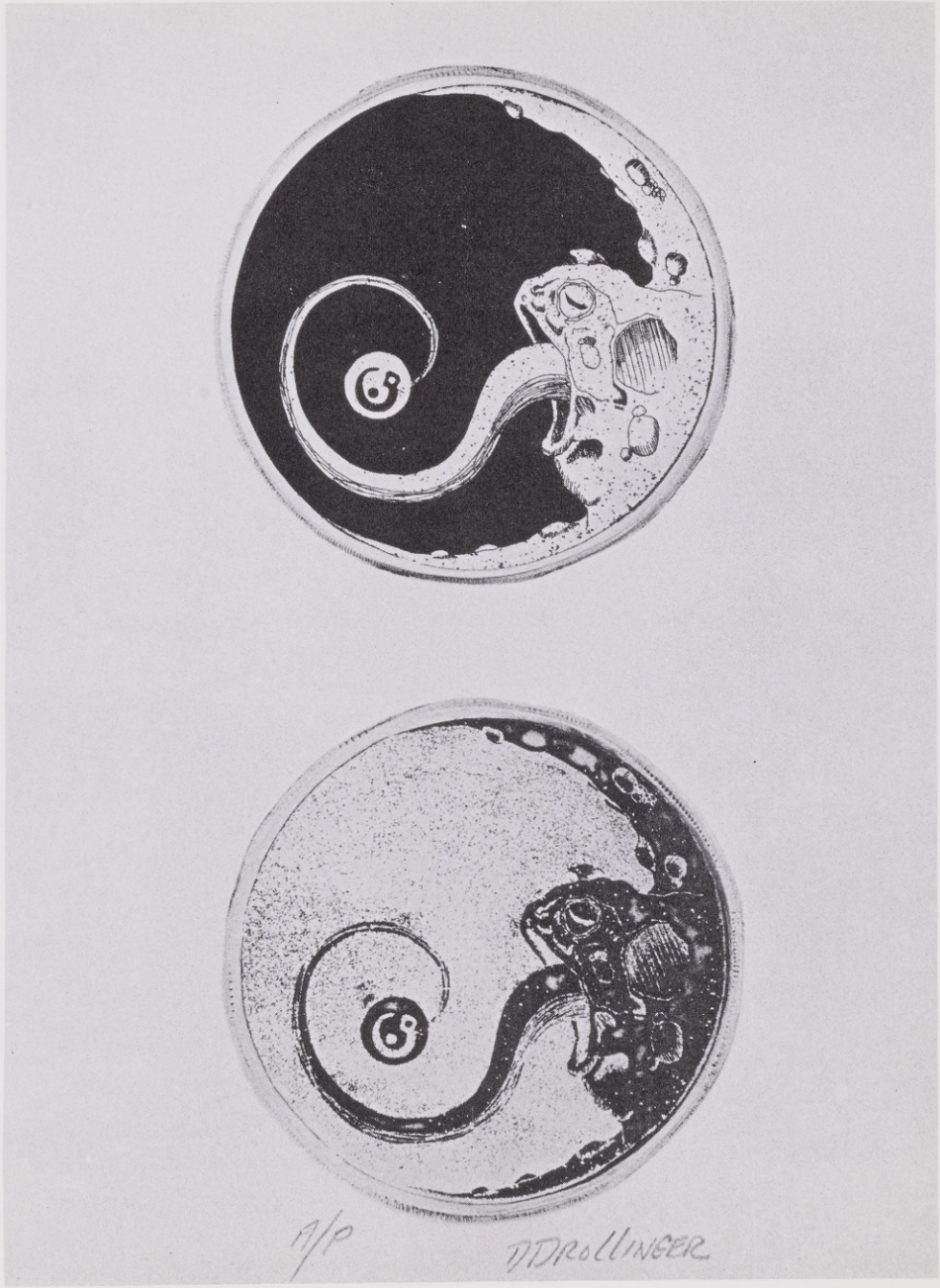
Etching "Life Cycle" by Josie Grant

Oil Painting by Tron Bykle

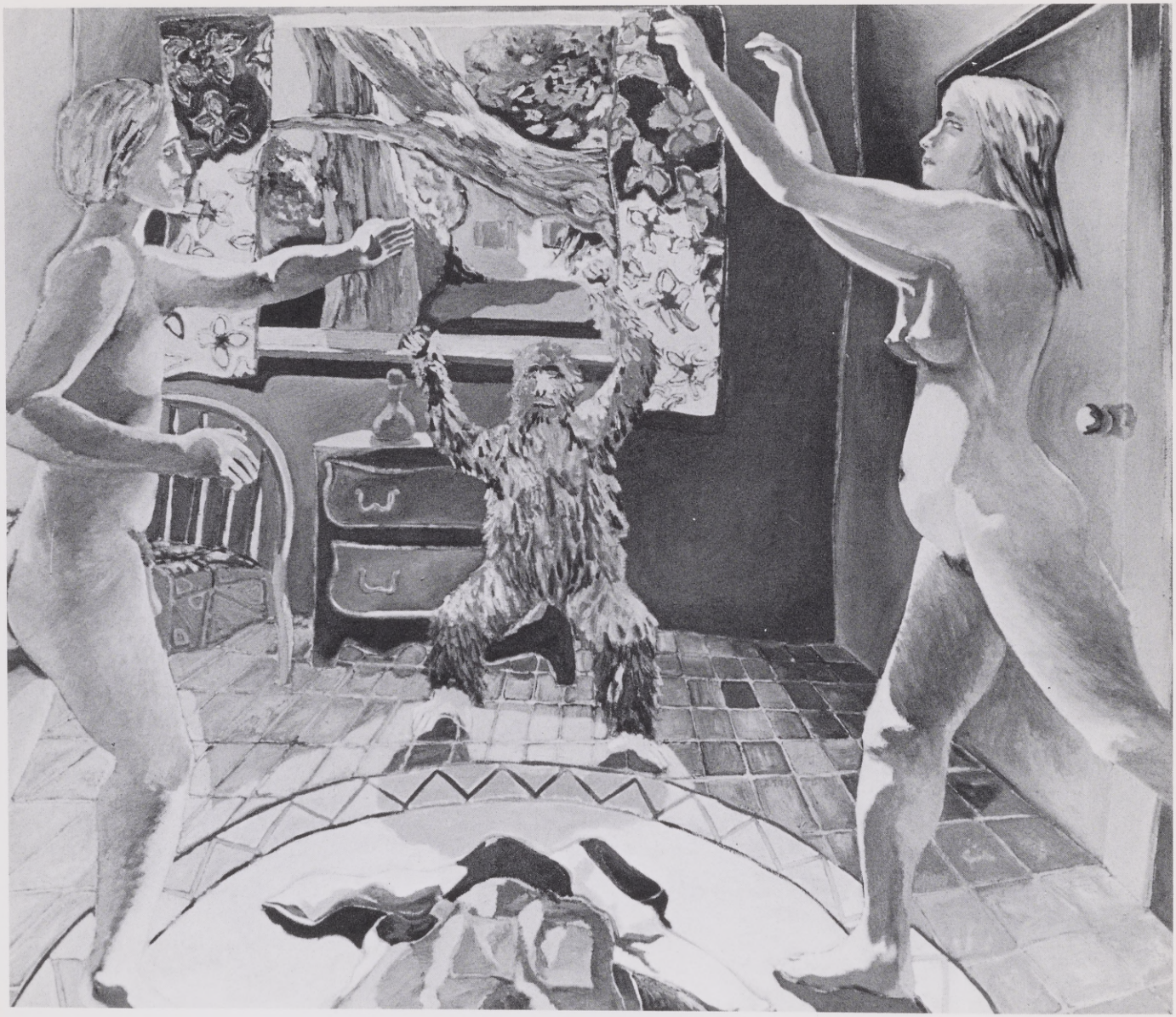


Photography by John Rosenberger

Photograph by Wes Miller

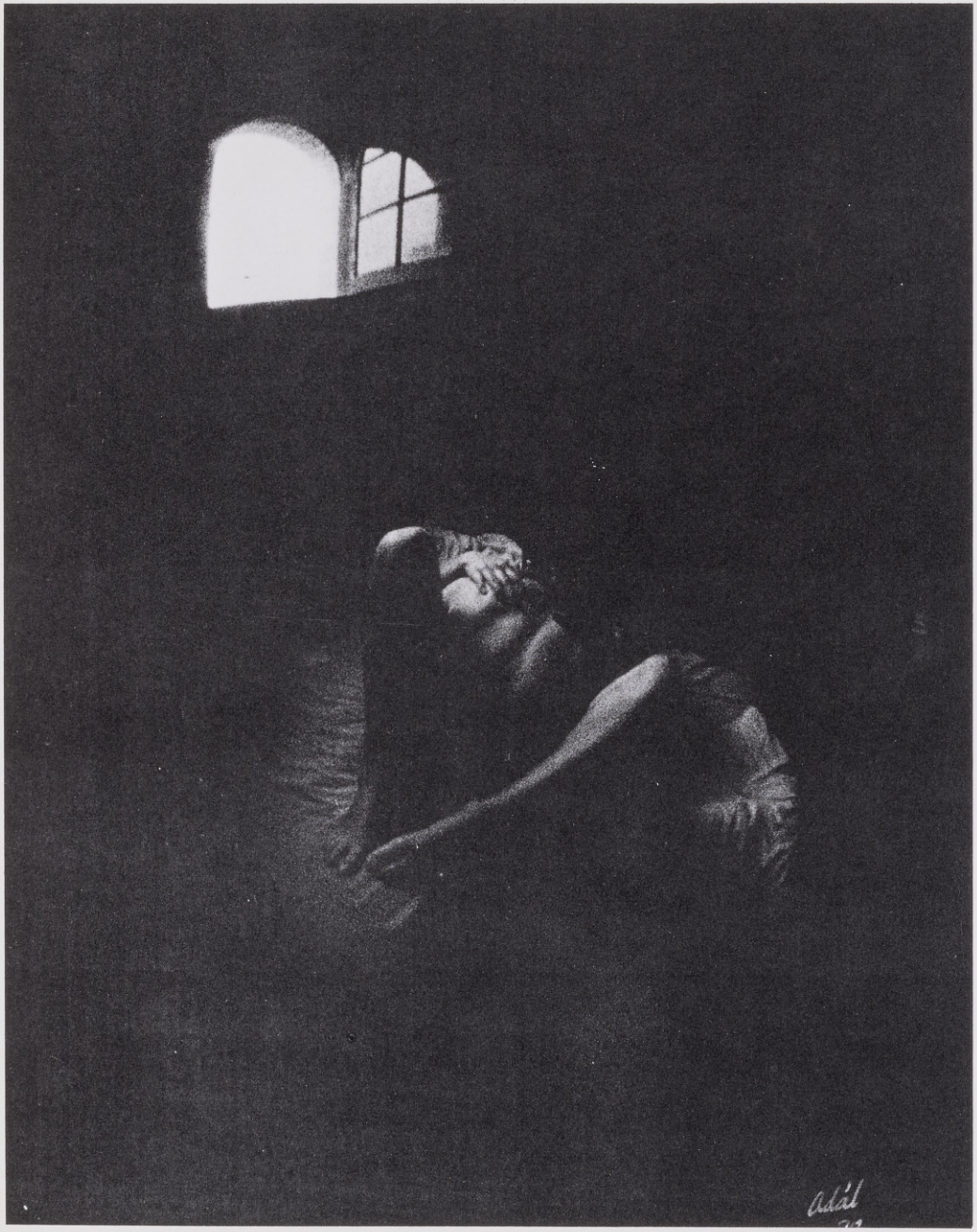


Etching by Deward Drollinger



Oil Painting by Tom Amos

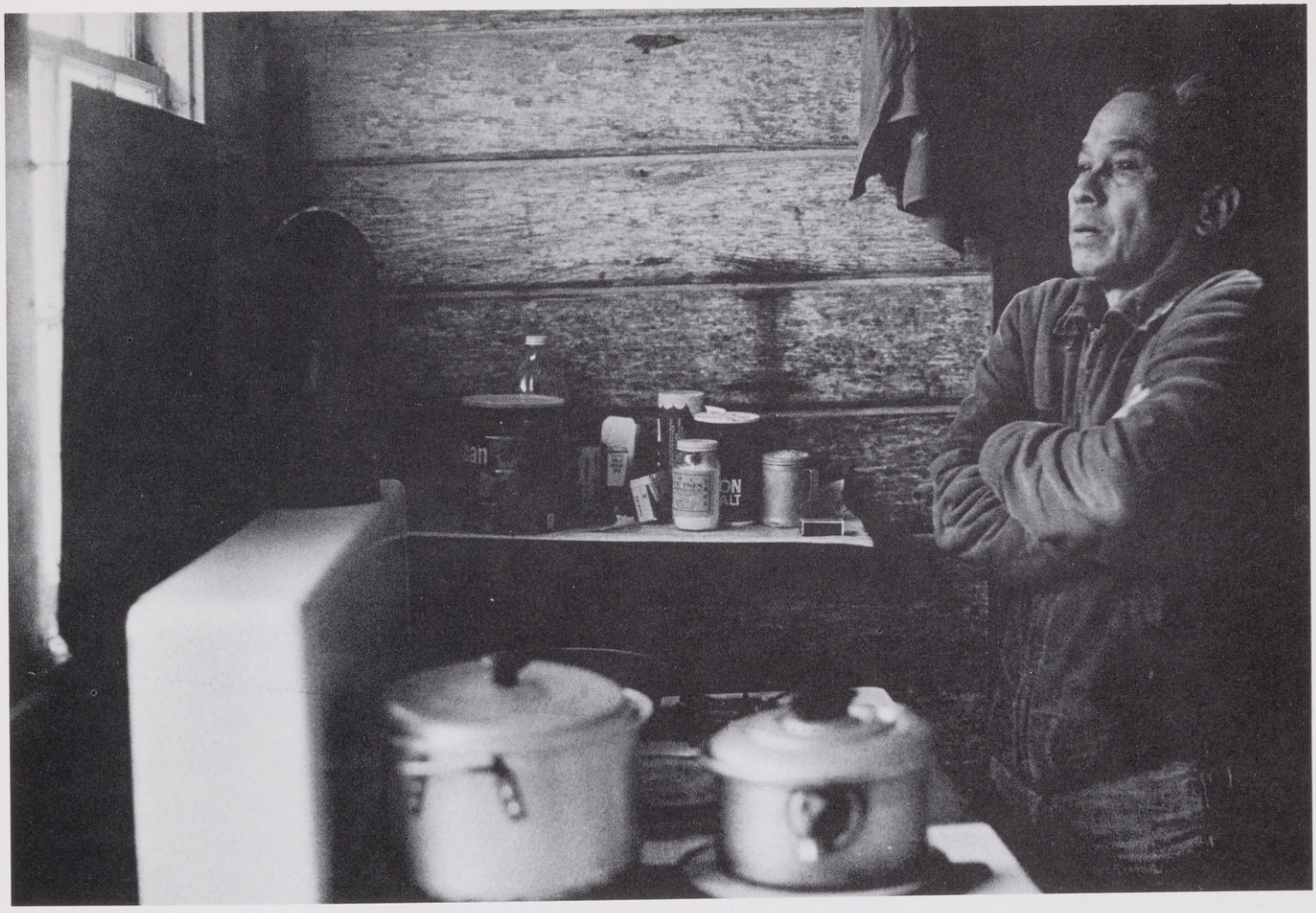
Photograph by Gary Feinstein



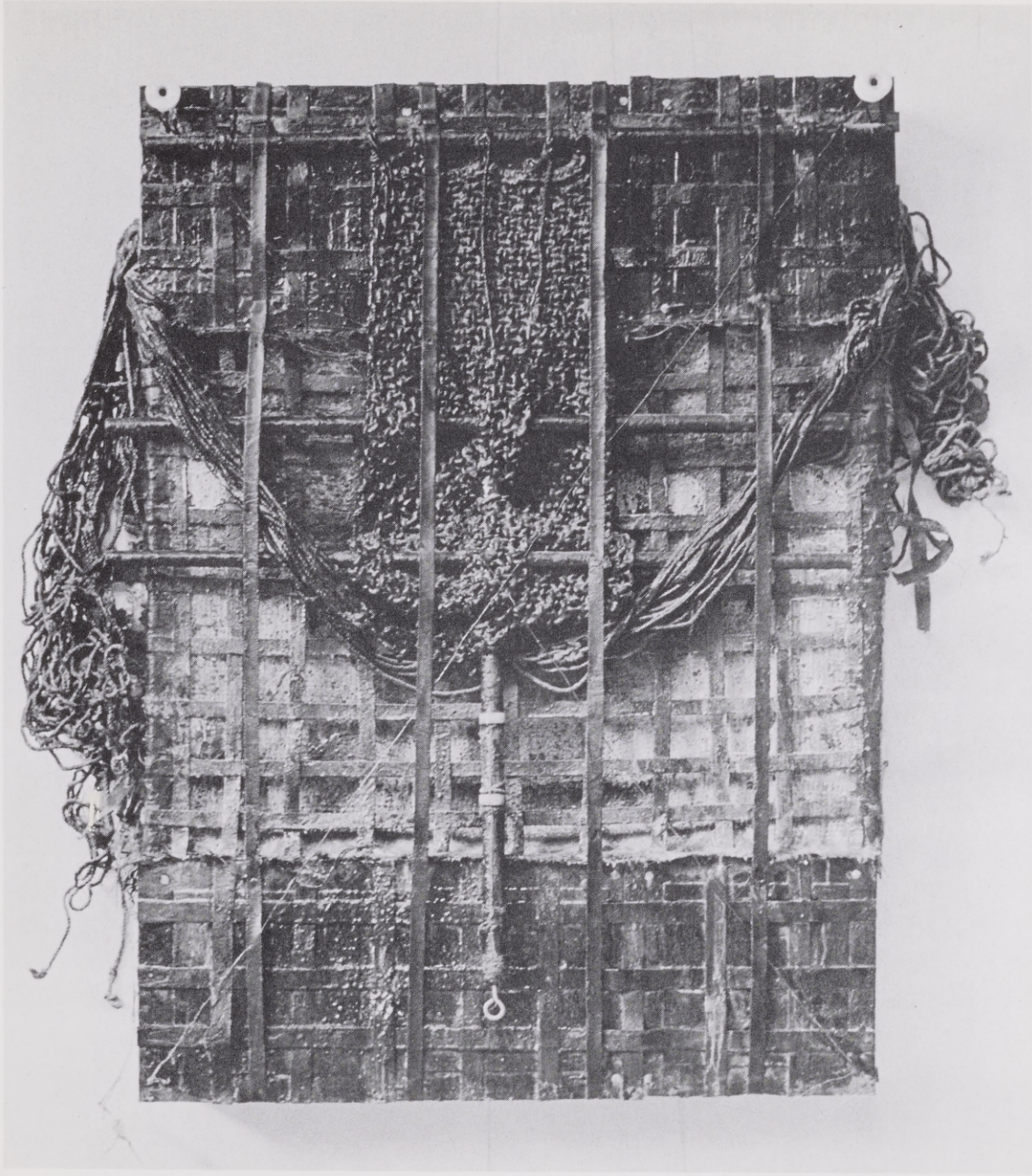
Photograph "Lonely and Me" by Adal Maldonado

Oil Painting by Frank Cyrsky

Oil Painting by Stephen Henriques



Photograph by Joe Ramos



Sculpture by Kathy Goodell

Oil Painting by Josie Grant

1971-1972 ACADEMIC CALENDAR

ADMISSION INFORMATION FOR FALL SEMESTER 1971

Undergraduate

April 1, 1971	Last day to receive applications. Transcripts must be received by April 1 to qualify for Preview consideration.
Mid-April, 1971	Notification to applicants.
Each Monday in April	Minority Student Committee will interview applicants for Tuition Waivers beginning Fall, 1971.
June 15, 1971	Applicants reply date. Those who wish to avail themselves of the Option to Appeal must also reply.
Early July, 1971	Meetings of Admissions Committee to review Appeals.

SUMMER SESSION 1971

July 6 - July 30, 1971	First Session
July 6 - August 27, 1971	Evening Session
August 2 - August 27, 1971	Second Session

Request the Summer Session Bulletin from the Registrar for specific information about curriculum and registration.

FALL SEMESTER 1971

Early Registration

May 10-13, 1971	Continuing full-time. A one hundred dollar non-refundable tuition deposit is required. Tuition is due in full on or before September 15. Class space will not be held after that date if tuition is not paid.

Registration

September 21, Tuesday	Graduates, 9 a.m. Entering fulltime, 10-12 (noon), 1-4 p.m.
September 22, Wednesday	Entering fulltime, 9-12 (noon). Continuing and re-entering fulltime, 1-4 p.m.
September 23, Thursday	Part-time day, 1-4 p.m. Evening & Saturday, 6-9 p.m.
September 25, Saturday	Evening & Saturday, 10-12 (noon)

Calendar

September 25, Saturday	Saturday classes begin
September 27, Monday	Day and Evening classes begin
October 8, Friday	Last day for adding classes, 4 p.m.
November 5, Friday	Last day for removing incomplete grades
November 15-19	Mid-Semester grading period
November 25-27	Thanksgiving recess. Academic and Administrative holiday
December 20-January 2	Christmas Recess
January 3, Monday	Classes resume
January 15, Saturday	Faculty review of Honors Program completed
January 22, Saturday	Classes end
January 25, 26, 27	Fall semester, final examinations

ADMISSION INFORMATION FOR SPRING SEMESTER 1972

Undergraduate

August 1, 1971	Last day to receive applications. Transcripts must be received by August 1 to qualify for Preview consideration.
Mid-August, 1971	Notification to applicants.
September 15, 1971	Applicants reply date. Those who wish to avail themselves of the Option to Appeal must also reply.
Mid-November, 1971	Meetings of Admissions Committee to review Appeals.
Each Monday in November	Minority Student Committee will interview applicants for Tuition Waivers beginning Spring, 1972.

Graduate

December 9, Thursday 1971	Graduate applications close for Spring, 1972, 4 p.m.

Registration

January 24-27	Continuing fulltime students
February 1, Tuesday	Graduates, 9 a.m. Entering fulltime, 10-12 (noon), 1-4 p.m.
February 2, Wednesday	Entering fulltime, 9-12 (noon) Continuing and re-entering, fulltime, 1-4 p.m.
February 3, Thursday	Part-time day, 1-4 p.m. Evening and Saturday, 6-9 p.m.
February 5, Saturday	Evening and Saturday, 10-12 (noon)

Calendar

February 5, Saturday	Saturday classes begin
February 7, Monday	Day and evening classes begin
February 18, Friday	Last day for adding classes, 4 p.m.
February 21, Monday	Washington's Birthday recess. Academic and Administrative holiday.
March 17, Friday	Last day for removing incomplete grades
March 27-31	Mid-semester grading period
March 31, Friday	Scholarship applications due
April 3-8	Spring recess
April 29, Saturday	Faculty Review of Honors Program completed

Early Registration for Fall 1972

May 8-11	Continuing fulltime. A one hundred dollar non-refundable tuition deposit is required. Tuition is due in full on or before September 13. Class space will not be held after that date if tuition is not paid.
May 26, Friday	Classes end
May 29, Monday	Memorial Day recess, Academic and Administrative holiday
May 30, 31, June 1	Spring semester final examinations

Commencement

June 4, Sunday, 3 p.m.

ADMISSION INFORMATION FOR FALL SEMESTER 1972

Undergraduate

April 1, 1972	Last day to receive applications. Transcripts must be received by April 1 to qualify for Preview consideration.
Mid-April 1972	Notification to applicants.
June 15, 1972	Applicants reply date. Those who wish to avail themselves of the Option to Appeal also reply.
Early July, 1972	Meetings of Admissions Committee to review Appeals.

Graduate

April 27, Thursday, 1972	Graduate applications close for Fall 1972, 4 p.m.

A semester is 15 weeks in length. Classes meet six days a week. Monday through Saturday. A summer session is five weeks in length. Classes meet five days a week, Monday through Friday.

SAN FRANCISCO ART INSTITUTE

800 CHESTNUT STREET / SAN FRANCISCO, CALIFORNIA 94133
TELEPHONE (415) 771-7020

SECOND CLASS